The SCHOOL-ARTS MAGAZINE

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VOL. 27 No. 2

COLOR NUMBER
OCTOBER · 1927

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Oriental Decorative Design

By Pedro J. Lemos

28 plates showing 260 designs
4 plates in full color

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4 of China (1 in color)	2 of Hawaii
6 of Japan (1 in color)	1 of Malay Islands
2 of New Guinea	2 of Philippine Islands

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INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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VOL. XXVII OCTOBER, 1927 No. 2

Color in Art Number

CONTENTS

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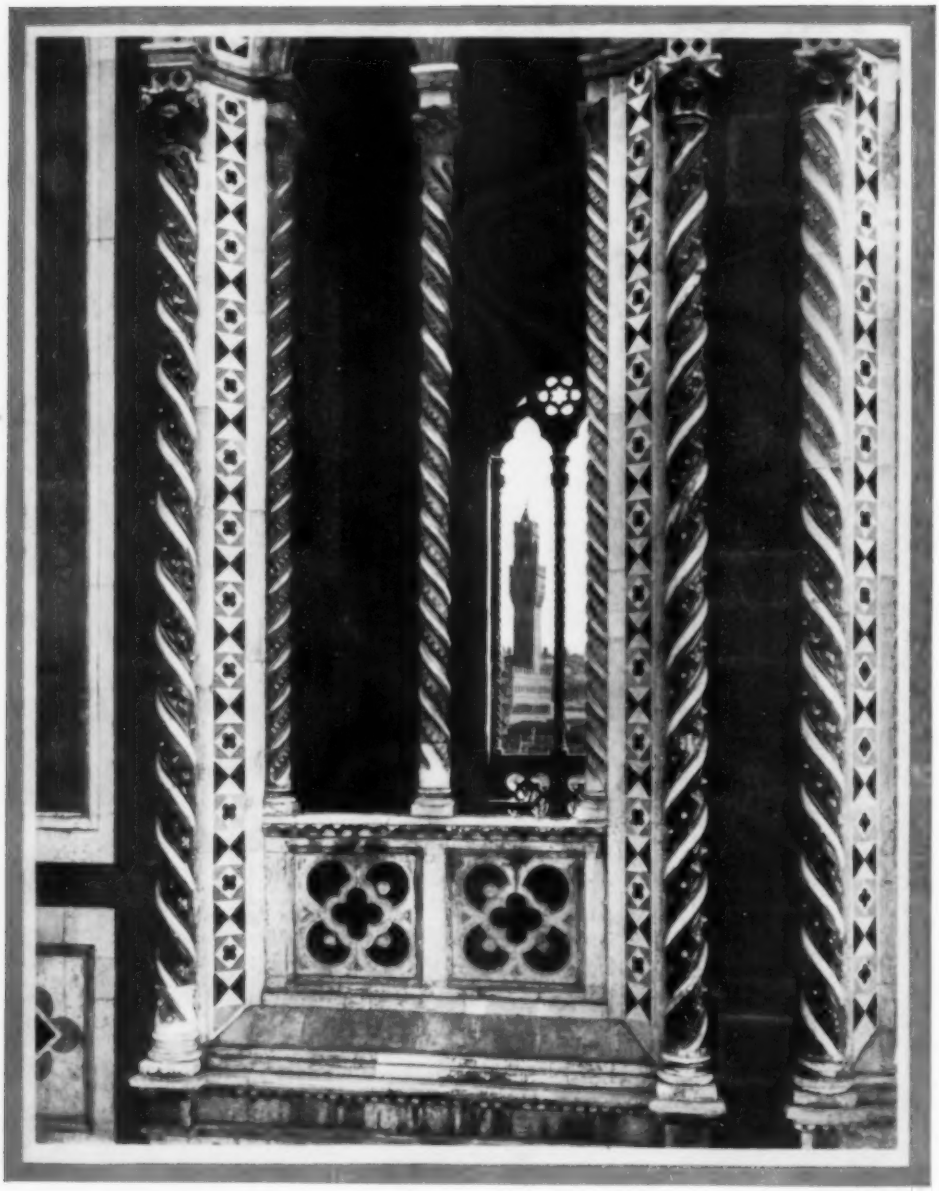


A WINDOW DETAIL OF GIOTTO'S CAMPANILE, THE MOST BEAUTIFUL TOWER IN THE WORLD. THIS ARCHITECTURAL ACHIEVEMENT IS ENRICHED WITH COLORFUL STONE CARVINGS AND INLAYS, A BEAUTY SPOT IN FLORENCE, ITALY

The·School·Arts·Magazine

VOL. XXVII OCTOBER, 1927 No. 2

Life and Color

KATHERINE D. STOUT
Lancaster, Texas

THE question is sometimes asked why it is worth while to teach children anything about color, in these days when it is thought to be necessary to teach them so many things.

Answering in brief we would say: For the pleasure that a correct knowledge of color will give them throughout life and for the help that it will give them. The realm of color is universal. The world of nature is bathed in color. We catch new suggestions in the fall of the cataract, the gleam of the diamond, and the twinkle of a star. Color is the first thing that attracts the eye of the child, winning his attention before he pays any attention to form. It is the one thing always before our eyes for in daily life we are constantly seeking the best color effects. The eye is the most important of our senses. It is the window of the mind, through which all knowledge of colors, shapes, size, position, and many of the qualities of objects must be obtained. Color can never be learned by means of words alone.

No description will convey any idea of color to one who has always been blind.

Notwithstanding, a knowledge of color is important in the various avocations of life, and a nice discrimination of it is a source of great pleasure to the mind, yet the subject is generally neglected in our schools. It is a well-known fact that the power of distinguishing color is possessed in very different degrees by many individuals.

Some can scarcely discriminate shades of the same color, others cannot discern colors the most strikingly opposed to each other. A story is told of a tailor who had no perception of color who mended a black coat with a piece of cloth of crimson color, and another tailor who put a collar of red cloth on a blue coat. An engineer ran his train into a freight train, on which the usual red signal of danger had been placed. During his examination it was discovered that he was color blind, and could not distinguish red from green.

Of the three primary colors red appears to be the most difficult to distinguish; it is the distracting color of the three. Yellow is the color which least frequently escapes perception. There are but few persons who do not see yellow perfectly.

Among the secondary colors green is the most difficult to recognize. Thus it appears that red and green are two colors which the color blind most frequently fail to distinguish. Yet it so happens that these are the two colors chiefly used as signals on railroads and ships. This fact renders it important that every person employed on railroads

or ships should be carefully examined in his ability to discriminate colors accurately.

The cause of color blindness is unknown. The most careful observations have failed to detect any difference between the eyes of those who can readily discriminate all colors and the eyes of those who are color blind. Possibly what appears to be a permanent physical defect, may yet be found to exist in many cases in consequence of undeveloped dormant powers in the sense of sight.

Who can say that special training of the eye during early childhood in distinguishing prominent colors might not remove many of these defects in discerning colors. Certainly possibilities of the case, importance, and knowing whether such defects of vision do or do not exist in the pupils of a classroom before their avocations for life have been chosen makes attention to this matter one of much consequence.

How far these defects in distinguishing color can be remedied by early training in childhood it is impossible to answer, but we know that by cultivation the ear may be rendered much more capable of perceiving and distinguishing sound. Judging then from analogy we may reasonably suppose that the eye also by proper training might be greatly improved in the power of discriminating colors. At all events it is of sufficient importance and probability to deserve great attention, and to render it highly desirable that the subject of color should have a more important place in school training.

Ruskin says, "The purest and most thoughtful minds are those who love color most." Color is to children a never failing delight. Helen Hunt's little waifs, who heedless of rain and cold, gaze into the brilliant millinery windows, reveal only true child nature when they cry, "I choose that color."

Perhaps one secret of the great attraction of the kindergarten and primary grade is the color work. Every teacher knows how quickly the children notice a bit of color, from the tiny opening bud in the window garden to the new ribbon on her gown, and she realizes that she can develop or retard this love of color.

The children enter school with a crude color sense, they love numerous brilliant and contrasting colors. The refined color sense, the appreciation of purity, gradation, and harmony must be cultivated. The steps to produce this result are various. We must take the child where we find him, and trust by untiring effort and constant repetition to lead him to our ideal. We may give him at first the brilliant colors he prefers, but let them be pure colors. To find what colors with their names are familiar to children, show a number of colored objects—always standard colors—such as dolls, balls, sticks, or tablets. Ask the children to select the one they like best. Question why a certain object is selected and record the favorite color, noting whether it changes as the lesson continues.

Select one color for a week's study; it would be wise to use the spectrum, and ask the children to bring objects of that kind from home. At the end of the week mount the best specimens upon bristol board, and keep the chart for future reference. In making this chart be careful to arrange all objects lighter than the standard upon one side, and all darker upon the other. Familiarize the children with the spectrum.

Hang a prism in the window, and allow the child to select, match, and name the colors seen. Study the same thing with a beveled mirror, cut glass stopper, tumbler of soap-bubble water, and note the rainbow itself at first opportunity. The children will classify the six standard colors, learn their class names and the spectrum order. Place a standard color paper before the children and allow them to match with the object present, show the color and hide the object and finally select the color by name alone.

A few such lessons and seat work with colored crayon or card sewing will serve to impress the color names. Let each child make his own color chart, by mounting upon gray bristol board, papers (1 x 2 inches) of the six standard colors in the spectrum order.

Find the intermediate by mixing water colors. Use a color top to show the same thing.

Give repeated lessons in sorting, arranging according to chart, matching with chart, naming from memory, and comparing with chart.

Let the children mount pieces of calico, figured silk, flowers, leaves, etc., and paste tiny strips of paper of all the colors, tints, and shades found; let them paste border patterns of a color with its tints or shades, and make the colors with tints and shades for themselves, from water color paints. Numerous other devices will present themselves to the teacher and will prove equally attractive to the children.

The reason why certain colors are complementary cannot be explained to the children in such a way as to be understood, but they can be taught what colors are complementary and make a chart of such colors (red and blue, green, orange, and violet-blue, green and violet-red, blue and orange, yellow, violet and green, yellow.)

Color harmony is a subject too mysterious for most grown people so we will not dare to touch upon it with children, but we must be extremely cautious that we present to them no combinations that can warp their color sense.

Teaching Color in the Schoolroom

DEWEY VAN COTT
Director of Art Education, New Britain, Connecticut

LIGHT is Art's chief reason for being, for without light neither Line, nor Value, nor Color would exist for us. Only Form would remain, and as Lines are made perceptible either by intersecting planes causing a change in color value (light—dark), or by change in actual color (in the case of a so-called *drawn* line which in reality is not actually a line because it has width as well as length), then it would seem that light and color are the two most important art elements.

A ray of light decomposed gives us a complete cycle of color, from red through orange, yellow, green, blue, and purple, back to red again. So we call this cycle of color the *spectrum* and use its members with which to identify the colors of all visual objects. We also use these members in various combinations and quantities to produce the tones found in nature's pigments. And, as pure red or orange or yellow are seldom found in nature in great area, but rather these colors either diluted or mixed with others to produce softer tones, the six colors of the spectrum may be really better called *points of departure* in color.

In pigment (which is in reality only strongly

colored dust, either chemically produced or found in natural form) it is found that the complete remixture of the six spectrum colors produces not white (as when working with light rays) but its absolute opposite, black. And the following simple discoveries of the results of mixture have been made.

Neither red nor yellow, nor blue can be made by *any* mixture of any pigments. Therefore these three colors are called *primary colors.*

Using white pigment (or white paper, in the case of water color) it is possible to produce *any* tint (however light) or *any* shade (however dark) of any of the six spectrum colors or their intermediates, simply by using the correct combination and quantities of the primary colors (with white if needed). Also to produce any shade of gray, or brown (which is orange-gray) or black.

And the simplest mixtures of primaries—that of any two of them in purest form—is found to produce one of the remaining three of the spectrum colors. (Orange, green, and purple.) Thus, yellow plus red gives orange; yellow plus blue gives green; and may be produced all of the intermediate tones of pure color between any two primaries used. For example, a goodly quantity of blue not green, but a bluish blue-green. Increasing the amount of yellow gives a pure blue-green. Further increase gives pure green; and as we then decrease the amount of blue in the mixture we pass through yellow-green and approach pure yellow. Any of these mixtures (which use but two of the primaries) may legitimately be called *secondary colors.* And any variation from the pure color toward pure white may simply be made by the addition of white pigment (or in the case of water color, by diluting the color with a greater amount of water in order that the white of the paper may show through).

Any mixture of colors in which all three primary colors are present (that is: red, yellow, and blue) is a tone of gray. A mixture of the three, in which no one (or no two) of them seems to predominate and which is about half way between white and black in light-value is called pure gray. (If no white is present in the mixture and the pigments are ideal, the resultant will approach black). An increase in the comparative amounts of any one primary will result in a gray tone which becomes more closely identified with that primary as the amount of that color is increased, until it approaches the pure primary. Increase in the comparative amounts of two primaries will result in a gray tone that approaches their resulting secondary. And any tone of gray may be made to approach white in light-dark (value) simply by adding white until the desired value is obtained.

Any tone in which all three primaries are present may legitimately be called a *tertiary.* Thus the spectrum and any tints of them are either primaries or secondaries; and all other colors are tertiaries.

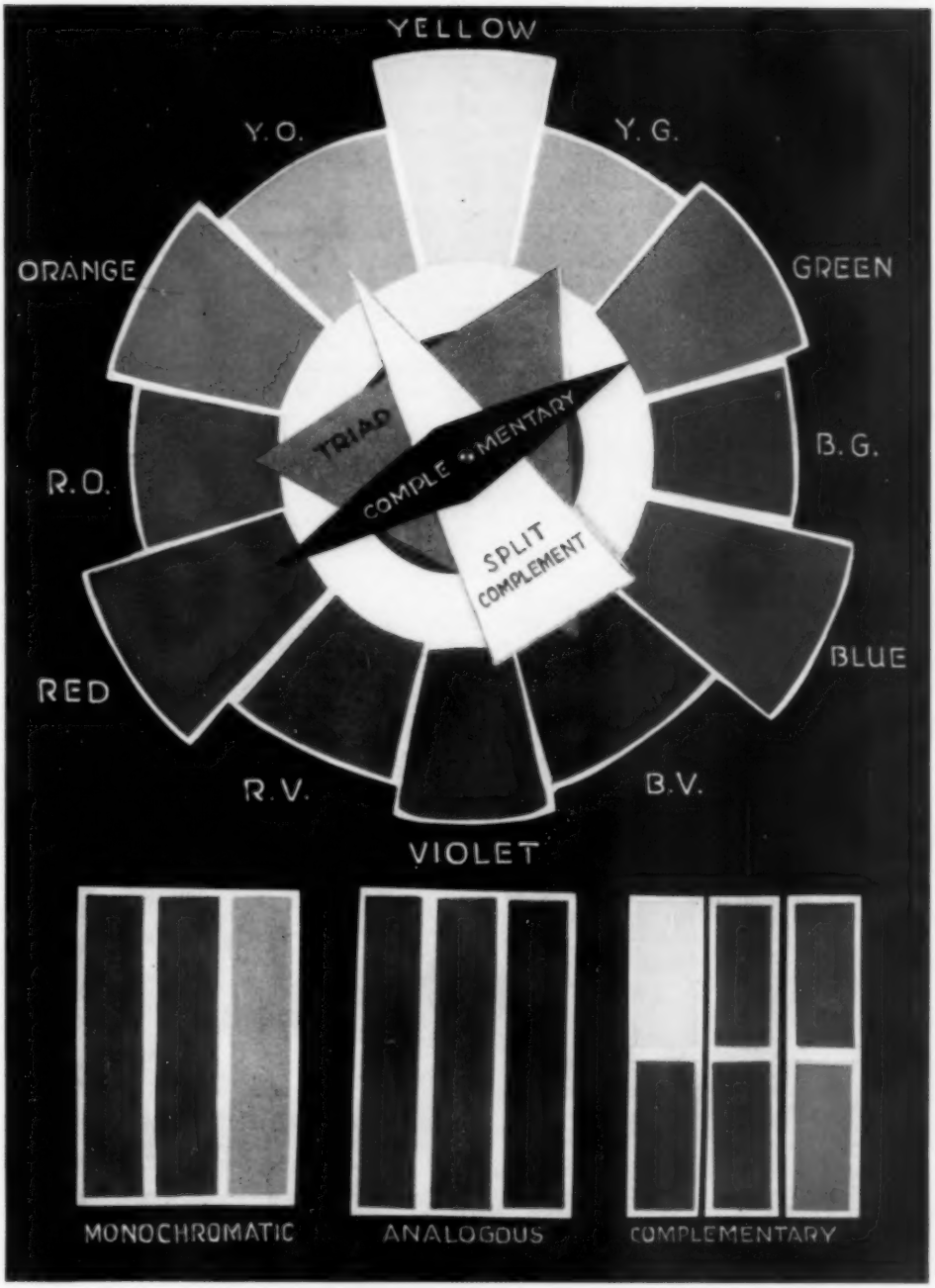
Thus it is seen that the number of color variations is infinite, but that every existing tone may be matched by the use of the three primaries (with white, if necessary). (This statement is, of course, not absolutely true; but for all purposes of the painter, designer, or teacher it will be found correct.)

And it is easily possible to bring this infinitude of color within the bounds of discussion if we think of all colors in terms of the spectrum (primaries and secondaries) giving to each of them the two dimensions of value (degree of light) and intensity.

Any primary or secondary or tertiary which is made lighter by either the addition of white or the transparency of the color film may be called a *tint.* But the term *shade* is an intermediate word, generally meaning any color darker than pure gray, or darker than the pure color, and is perhaps, therefore to be avoided. The words *light, pure, and dark* are easily understood by everyone and are much to be preferred to such terms as standard, normal, tint, shade, etc.

As firelight is orange (or perhaps, to be accurate, orange-yellow) this color naturally arouses in us a feeling of warmth. Blue, which is the color found predominant in the sky and water and ice, and in shadows upon the snow, naturally is connected with coolness. And any color may be said to be *warm* or *cool* as it approaches one or the other of these two. Thus yellow-green may be said to be warmer than blue-green, or red-purple to be cooler than red, etc.

In order to neutralize any color we have but to add to it the exact opposite of that color; that is the color which when added will produce pure gray or approach pure gray. An easy way to remember is the following: because all three primaries (red, yellow, and blue) when mixed



A COLOR WHEEL WITH A DIAL FOR LOCATING COLOR HARMONIES IN A SIMPLE WAY, BY MISS NELLIE FISCHER, SANTA CRUZ, CALIFORNIA

The School Arts Magazine, October 1927

in nearly equal proportions, produce gray, therefor we may neutralize any one of them toward gray by adding the other two. For example, to neutralize pure red we should add yellow plus red (orange). And to neutralize purple (which is red plus blue) we add the remaining primary, yellow. The neutralization of tertiaries (which are already tones of gray) follows the same law. If we wish to neutralize still further a tone of red-gray, we add the mixture of the two remaining primaries, green, in small quantities. And as we increase the proportion of green in the mixture we pass into pure gray, then beyond pure gray into a greenish gray, a dull grey-green, and approach pure green. And the same process is followed with every existing tone of every color.

A simpler method of graying colors is by the addition of black; since theoretically black is composed of red, yellow, and blue, and the addition of it, for example, to red would be adding *more* red plus the remaining primaries blue and yellow (or green). But in practice it is found that addition of black instead of the complementary colors produces a gray tone that is very lifeless when compared to that made by the addition of the complement. The explanation of this is doubtless to be found in the chemistry of the paints, but all that we are interested in is the *fact* that the gray produced by use of the complement is a far more vibrating, charming color than that produced with pure commercial black.

An example of the description verbally of colors is given below:

0. White.
1. Pale red (pink).
2. Light red.
3. Pure red.
4. Dull red.
5. Red gray.
6. Gray.

This may be said to give almost completely the dimensions of red. The completion of them is simply by the addition of pure white to any stage of the grayed red and by black to any tint. The addition of any other *color* takes us immediately out of the field of red, either into orange, or purple, or one of the intermediate secondaries. (For example, red-orange, or purple, etc.) And of course any of these has the same dimensions as red. And it is understood that the six dimensions are merely for purposes of discussion, as naturally the number of tints of any color is infinite, as is also the number of tones of gray of any color.

Change in value is accomplished by movement either down or up the scale. White naturally being the lightest value, and the most grayed red (in which no white is present) approaching black.

Change in intensity is accomplished by movement toward or away from pure color. Pure red being naturally the most bright and either very grayed or very pale red the most dull. Any other change is a change in color identity.

Symbolism

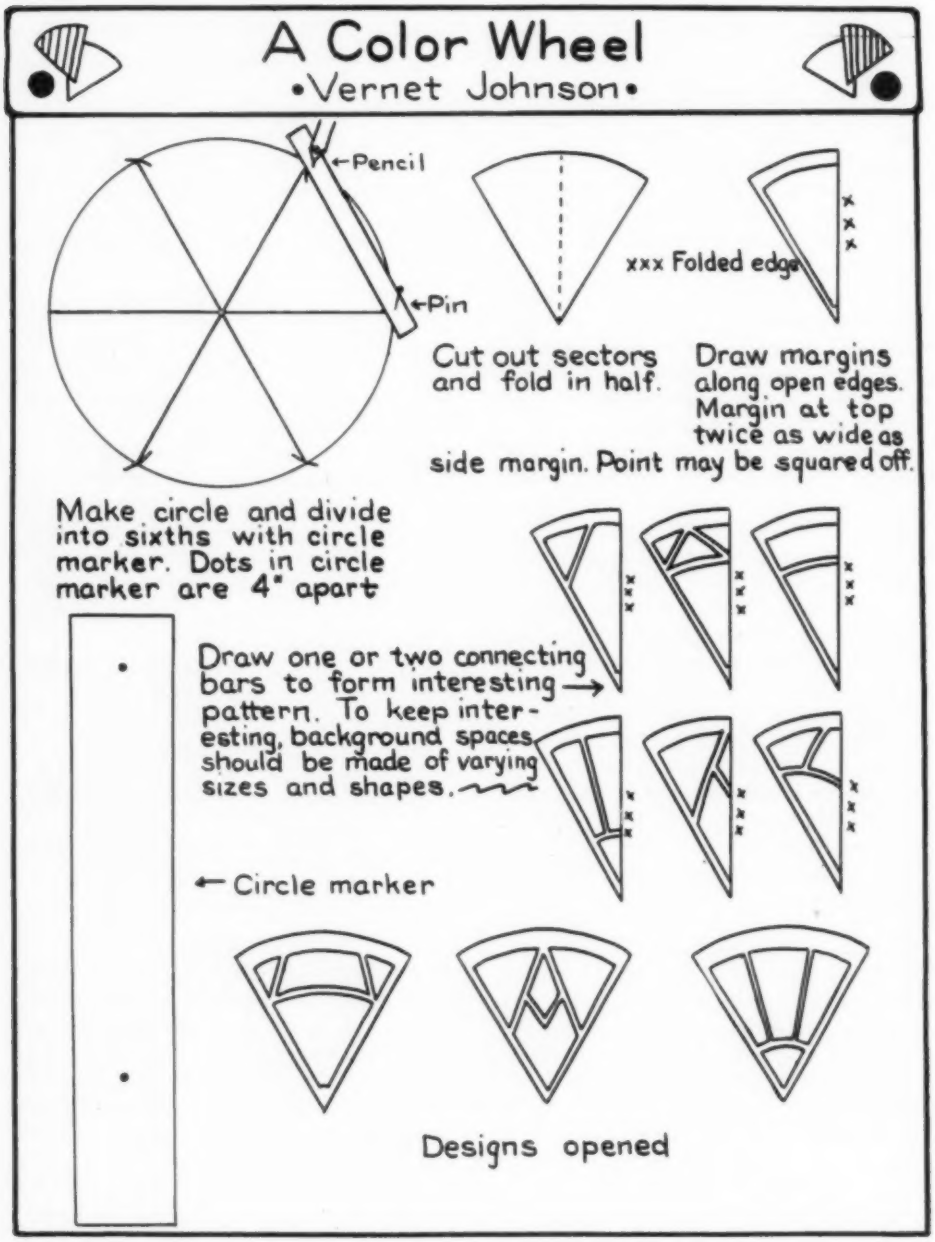
Down through the history of man certain colors have been observed to be evident constantly in certain objects, and through association have come to represent for us the spirit of those objects, or to affect us emotionally as those things affect us. For example, the sun, being yellow, has come to be associated with light, and since with the aid of light we see and learn, it has come to be symbolical of Wisdom. Black, or darkness, has similarly come to stand for Ignorance. A chart of color symbolism is given below.

White—Purity, cleanliness.
Yellow—Light or wisdom or gayety or cheer.
Orange—Flame or firelight or warmth.
Red—War or violence or love.
Green—Life or abundance or growth.
Blue—Truth or constance or endurance.
Purple—Shadows or sorrow or passionate love, or regality.
Gray—Quietness or sombreness or retirement or sorrow.
Black—Sorrow or ignorance.

Harmony

Countless theories of color harmony have been evolved in order that students of color might reason logically to good conclusions in color. And innumerable "systems" have been devised whereby the hideous might be avoided and confidence established. And much of all of them is good. The sincere student of color will find much profit in a careful analysis of the works of Ross, Wilson, Muratta, Munsell, Taylor, Dow, Snow and Froelich, and others, but he should be wary of adopting literally any one of them, lest he either become too confined or too confused. For the result of either is lack of confidence.

After a study of those named above, and a sincere attempt to use that which I deemed

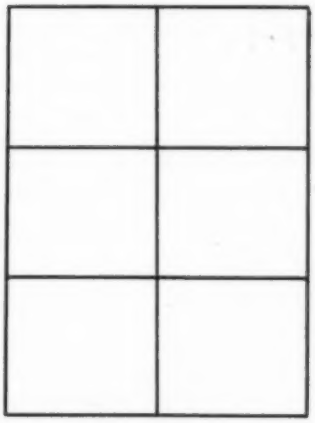


A COLOR WHEEL SIMPLIFIED FOR SCHOOLROOM USE BY VERNET JOHNSON, ART SUPERVISOR, HIBBING, MINNESOTA

A Color Wheel

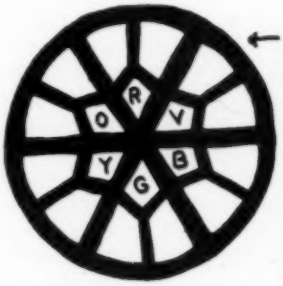
·Vernet Johnson·

Page 2.



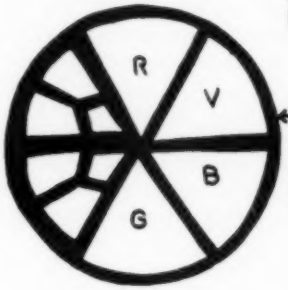
Divide a 9"x12" sheet of manila drawing paper into sixths. Paint three pieces with washes of the primary colors, and three with washes of the secondary colors.

From colored rectangles, cut sectors like six divisions of the circle, using sector cut previously as pattern. Then trim edges a little.

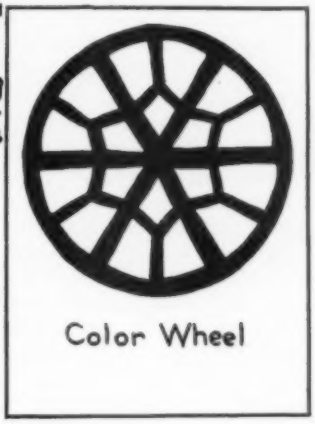


← Cut an 8" circle from black construction paper. Divide it into sixths. Choose best stencil design and trace it in each 6 divisions of circle, drawing inside openings. Cut out portions between bars.

Mount design on 9"x12" sheet of gray paper, and letter "Color Wheel."



←Paste sectors, which have been painted, in back of black stencil.



Color Wheel

WITH THE USE OF COLOR WHEELS THE PROBLEM OF COLOR BECOMES EASIER FOR THE STUDENT

profitable, I have discarded all except a few basic principles, with which (at least for the present) I seem to be both satisfied and well equipped. If they are also agreeable to you, I invite you to make use of them.

Color satisfaction (or selection or harmony or choice, or any other of the terms which mean fundamentally the same thing) seems to me to be not a matter of the intellect so much as it is of emotion. We do not select certain colors in beads, chairs, hats, pictures, bricks, tiles, textiles, etc., because they follow *any* given formula, but because they *please* us. They touch a responsive chord within our beings and that chord is pleasant. Painters may seek about among the various systems or formulae upon single, isolated occasions; but the majority of the color schemes (and indeed most all that is worth while in them) comes not from the brain but the heart.

Nature is the surest source of good color harmony, and is the best inspiration. She makes laws, and follows them in the majority of cases, only to violate occasionally *every* law and still produce harmony. In the autumn leaf, the sea shell, the wing or feather, the flower, the fruit and vegetable, the pebble, the whole land or seascape, the sunset or midday, her colors are harmonious. And the laws she makes (and violates occasionally with such delightful effects) are few. I have listed them.

1. Soft colors, that is: tints or grays in the larger masses. And conversely, intense or pure colors in small areas.

Corollary: where bright colors are used over great area, either the same color should exist still brighter in small areas, or opposite colors should be present.

2. Opposite colors for dramatic effect. And, conversely, similar colors for restraint.

Corollary: Widely differing values of color where attention is desired and similar values where it is to be avoided. For sharp change of value is even more potent than change of color.

With an understanding of the foregoing, accompanied by a knowledge of the physics of color (which I interpret to mean, how to mix a color of any desired value and intensity), and a quickened sense of appreciation through careful observation and practice in manipulation, it is my belief that the ideal of color study may be realized.

Color satisfaction seems to me to be influenced entirely too much by the personal element, by motive and method, by feeling and experience, to enable *anyone* to set down recipes, formulae, or systems whereby we shall all be governed. Your individual taste in color may be entirely different from mine, and both of us may differ from the majority, but given sufficient training that we all respond emotionally to color in any form, we may *all* be right, and whether trained or not we all respond in some degree, unless we be color-blind.

Manipulation and Observation

On pages 6 and 7 of Bulletin No. 1 are stated the specific aims of color study in each grade, from first through sixth, and to it is here added a suggestion or two only.

Wax, and water, and oil or turpentine are merely media by which pigment is spread over a surface; as in each case the media eventually disappears leaving only the binder and pigment. So, in addition to learning the physics of color the student must learn how to best handle each of the mediums. Crayon is, of course, comparatively easy, as is also oil or turpentine; but in water color (which is perforce used in the elementary grades) there is a special technic to be learned. We must master the laying on of flat washes both distinct and blended, and we must master the trick of painting lines of both uniform and varying width. Also, extremely important to us, we should learn how to take proper care of all our materials. This is clearly and fully discussed in pages 87, 88, 89 and 90 of *Applied Art*, by Lemos, and is fully illustrated on pages 98, 99, 101 and 102. And while supposedly learned in the fourth grade it should be doubly impressed in both fifth and sixth that good habits may be formed. Perhaps clear through the last year of high school. At least the art teacher should be alert that materials are never abused in any grade.

The painting of "color wheels" in crayon or water color and the making of them in colored papers is a good initial step; but it should be followed closely by experiences in observing and matching color schemes from nature, beautiful textiles and fabrics, and good color prints, etc., that we may be sure that every child has his power of observation trained as well as his ability to produce desired colors.

This can be well done by instituting a movement in the class for a color collection. Leaves

of all kinds, and many of the same kind; flowers and fruits; vegetables; pebbles; shells; wings and feathers, all objects which contain color in the natural world (that are portable and unperishable) can be brought by the pupils and stored for color study and reference. This alone will awaken the sense of appreciation. Then textiles and fabrics, color prints, etc., may follow.

When the color wheels are finished, each pupil should take unto himself a natural object of color, and after sketching it, strive to match its every color so well that it meets with the following points of criticism.

1. Are the colors well matched? If so, then the matched color painted upon a scrap of paper and laid directly upon the natural object should blend almost completely with it.

2. Are the colors correct in value? If so, using the same test, we should distinguish no light-dark difference between the matched and original color.

3. Are the colors of the same Intensity? The tendency of amateurs is almost always to make *all* of the colors a little more pure than the original ones.

4. Are the comparative areas correct? Have we followed the proportions of the original?

The upper grades may make at least one charted color scheme from a natural object following the plan shown on pages 277 and 279 of *Applied Art* and should apply it to at least the design.

In the lower grades but little theory may be advanced and manipulation is limited. However observation may be stressed and practice in selecting schemes. Observation should include the identity of every color that can be found within the schoolroom (of simple color nature) and in trips out of doors, especially during the lovely days of autumn, to discover and discuss colors.

Both during and following *all* study in *all* grades original choice and individual opinion should be stimulated. Let us not restrict, but rather discover and observe, and choose freely. Inculcate in the minds of the pupils the idea that their choice is just as good as ours provided they learn as much about color as they can.

This way, I believe, lies appreciation, skill and confidence.

The Parallel Between Line and Color Harmonies

PEDRO J. LEMOS

Director of Museum of Fine Arts, Stanford University, California

THE study of art with its many departments and angles often presents to the beginning art student the appearance of a complex affair. The student is heard often to exclaim, "There are so many things to remember," and he is right. A rule in one art application has to be reversed in another art application and while it would seem that only intuition and a special sense of inborn ability can solve most special cases of art problems, nevertheless there are many ways of simplifying art principles.

Art is nothing less than the highest degree of orderly arrangement. Even when color and forms are arranged or composed so as to produce contrast, these interest-producing features require the finest and most intense observance to orderly arrangement as one least fraction too far spells ruin for the composition. It is easy enough to make harmonies from similar forms or, "common element" hues, but it takes thought and study to combine different forms or opposite hues.

Nature seems to have endeavored to supply many suggestions and combinations to help mankind's needs for pleasant combinations of form and color.

In fact, a surprisingly large number of nature sources can be found in nature as a guide to almost any handicraft or art. After all, man's houses, man's clothing, man's utensils, have been patterned after nature's suggestions everywhere. The thatch roof, the supporting column, warp and woof weaving, mechanical principles have come from nature, and to nature man must constantly return for his greatest inspiration in art products.

Too, there is the beautifully colored flowers giving a balanced ratio of colors to be used, and which has solved the puzzle of color for many an interior decorator or craftsman in textiles. And the seed-pod or other nature form has revealed its secret to the potter or carver of fine form, while the curving and swirling water lines or curling smoke from the camp fire has started many a graceful radiating line in art work.

Some artists find an ever recurring triadic principle in art forms. Others find a correlation of the same principles in music, art, and verse. These parallels are all helpful and the teacher should accent these similarities when teaching, in order to more clearly place matters so that they can be remembered by students in this age of distractions.

The teaching of harmony of line composition is really harder than the teaching of color composition. And color composition is at fault or suffers when combined with faulty line composition. I have found that the teaching of both line and color harmonies can be so associated that the student will always remember the correlation and more understandingly relate one to the other.

In the use of color harmonies possibly the simplest and most generally used method is that of the color wheel. Monochromatic harmonies are shown as those parallel to each other in one series of steps of one hue only. Analogous harmonies are two or three of these hues which radiate in neighboring position from the center of the color wheel. Complementary harmonies are those that cross the circle space or are in opposition to each other, while split-complementary harmonies are a combination of one complementary color and two analogous colors.

The parallel in line harmony or its use in space composition in color harmonies is as follows:

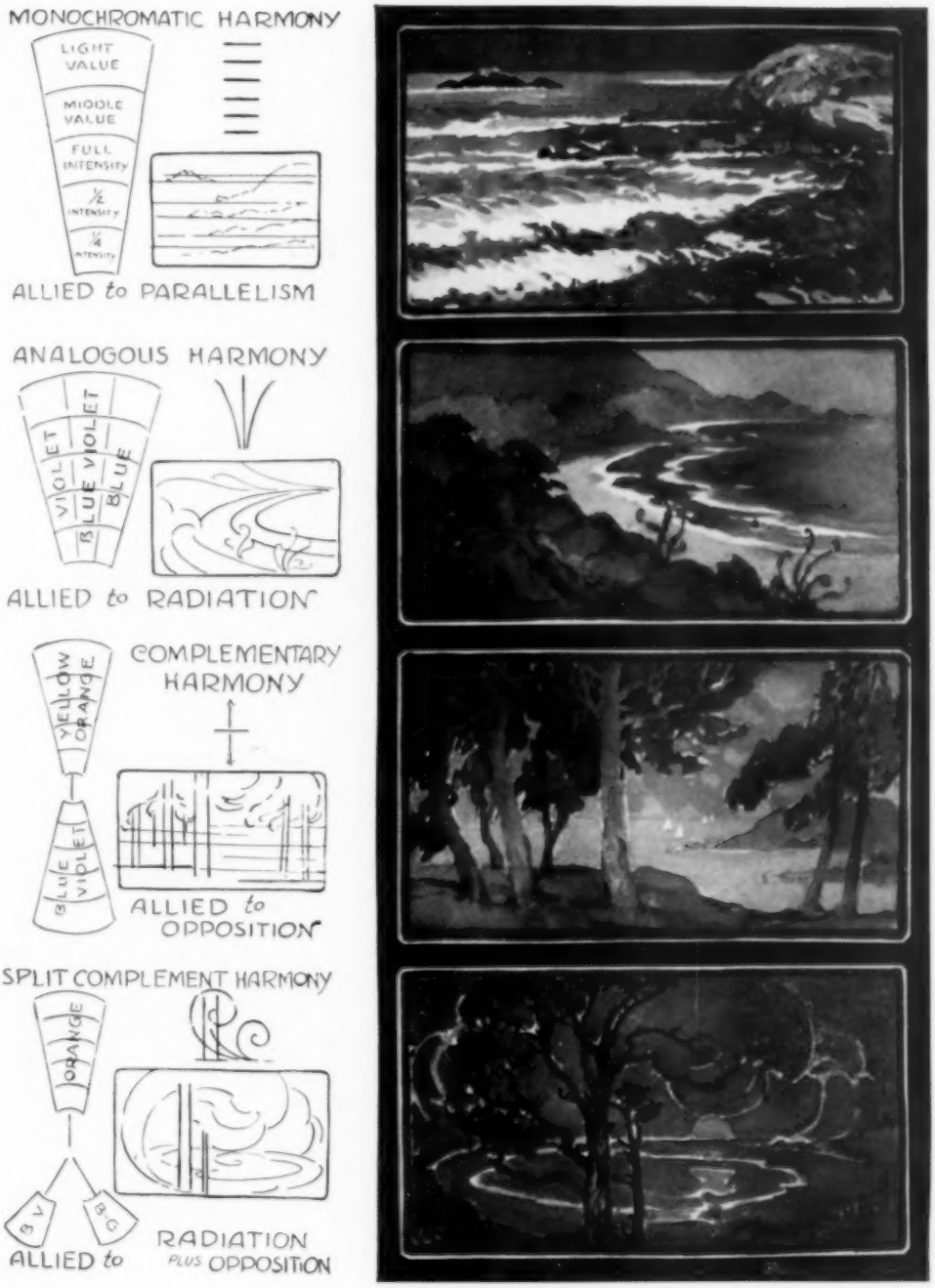
Monochromatic Color Harmony with its successive steps of a single hue is a series of parallel color relations and is therefore in harmony with the principle of Parallel Line Composition.

Analogous Color Harmony with its radiating areas of color steps shows a common source or radiating basis for its harmony and is parallel in action to the same element of unity that creates Radiation in line structure for space composition. Complementary Color Harmony is one that finds its harmony in opposite sides of the color circle and its relation to the principles of opposition in line or space composition is easily seen. In fact, both rely upon opposition for interest.

Then there is split complement with its combination of a complementary hue and an analogous selection across the circle. A parallel of this in line composition then would be a radiating line arrangement with an opposition line or series of opposing lines through the radiating lines.

The color plate and diagram on the opposite page illustrates these relations

(Concluded on page ix)



COLOR HARMONIES AND LINE HARMONIES BASED ON PRINCIPLES OF SIMILAR QUALITIES USED TOGETHER IN LANDSCAPE COMPOSITION

Color Fantasy

RUTH HARWOOD

Supervisor of Art, State Teachers' College, Silver City, New Mexico

CHARACTERS

Mother Gray

Primary Colors	Binary Colors
Red	Orange
Yellow	Green
Blue	Violet

COSTUMES

Mother Gray, gray veil covering her entirely. Underneath she wears a batik costume made from all the colors.

Red and all the colors wear costumes in which the designs are outlined in wax and then they are dipped once in the color. If desired a part of the design may be painted in by hand with the batik dye of the hue next on the color wheel. For example green may be painted on yellow making yellow-green in places. Or it could be painted on blue and make a blue-green variation. Each color is designed in objects of appropriate color.

Red is designed in red poppies and flames.

Yellow is designed in crocuses and lemons.

Blue uses waves and icicles if desired.

Orange uses oranges and carrots.

Green is in ferns and the wild lupin and morning glory leaves.

Violet is in violets and iris.

ACTION

During the play which is mostly speaking, the colors should always take pleasing and graceful poses. They may be painting objects of appropriate color with long handled brushes. This would need no actual paint, however, as they are supposed to have their own miraculous store of paint even in their finger tips.

MOTHER GRAY:

Come, let us spread imagination wings
And to a world of living color fly.
And I will show you many wondrous things
Not always vivid to the mortal eye.

You've heard of colors, yellow, red, and blue,
In truth, you've lived among them every day,
But in this magic world they speak to you.
Come, spread your wings and I will show the way.

(*The primary colors, red, yellow and blue enter.*)

YELLOW:

I am so busy all the livelong year.
I tint so many flowers like the sun,
From time the first spring crocuses appear
Until the last bright goldenrod is done.
And you would think that I could sleep at night
But I am busier than ever then
For I have all the stars to polish bright
And every month the moon to shine again.

RED (*petulantly*):

You think you are too popular by far,
That all the world is colored but with you.
Now if you'd ask it I would say you are
Too weak and pale and delicate a hue.
Give me the things that shout with life and light!
Give me the things with eagerness aflame!
Give me the colors passionate and bright,
Not delicate and colorless and tame!
If all the world were one huge crimson rose
Or one great poppy diamonded with dew!

YELLOW:

You would but magnify the human woes
If everywhere man looked he saw but you.
It even maddens beasts to look at red,
And you would make a world of frenzied men.
Now if it were a golden hue instead,
The world would be a mellow color then.

BLUE:

Cool! Cool! my sisters, cool yourselves the while.
Why grow all hot with quarrels of no avail?
If you are vexed or troubled cooly smile
And try my remedy that does not fail.

RED:

Well brother blue, what is it we should do?

BLUE:

Just think of all the cool things you can find

And happiness will swift return to you.
Right now cold oceans rush into my mind,
And freezing rivers filled with cakes of ice,
And ice cream cones as high as poplar trees,
And snow that tucks about you cool and nice,
And rows of icicles that freeze and freeze.
Ah, sisters, are you cool and happy now?

RED:
No, I am not. I shiver but to speak
Of all those cold and hateful things—and how
You bear with them I cannot see. I seek
The warm and glowing things of life!

BLUE: So queer
You are, and there are people strange like you.
They like it when you take the sky and smear
It up with red and yellow paint—while blue
Is many times more beautiful. Poor souls,
You cannot understand, so go away
And let me contemplate. Ah, sweet north poles!
Ah, rows and rows of dear north poles! Ah, stay!
I have a wondrous thought, a greater thought
Than icicles a thousand deep. What cool
And icy bliss to think of it!

RED AND YELLOW (*curiously*): And what is it?

BLUE: My dear, it's *Icebergs!*

RED AND YELLOW: Ooo! the fool!

YELLOW:
He is a horrid fellow, sister Red.
I like you better. You are warm but he
Is always cold. I think it's as you said
That day, he's brother to Jack Frost. But see
This flower is all done, let's play awhile.
O Mother Gray, come show us what to play.

MOTHER GRAY:
Then children, clasp each other's hands and smile
In friendliness and you will see the way
The color miracle takes place.

ORANGE: You sent for me.

RED (*pleased*): Oh, Orange is a lovely hue.
Not pale like yellow. I am more content
With her.

YELLOW: And she's not glaring bright like you.

ORANGE:
I am like both and yet not either one.
More temperate than red and not so pale
As yellow is, I am. The vibrant sun
Without whose warmth our thriving earth would fail
Is tinted by my hand. And these wee suns
(*taking orange*)
Are tiny duplicates I make to keep
My hand in practice for the large ones
I paint each sunny day. I even sleep
On rows of these small suns, I love them so.
They are my namesake, Oranges for me.
And but for carrots, like a torch aglow,
They are my sustenance entirely.

BLUE:
I think of all I like her much the best.
But if I stood beside her she would seem
So beautiful and bright that none would rest
His eyes a second time on me.

MOTHER GRAY: You dream
Too much, my blue, of being all in all
Because this age has smiled upon you much
And man now picks for rug and floor and wall
These cooler tones, with here and there a touch
Of brighter hue made lovelier because
Of you.

RED: So, haughty blue, you need not frown
On us. We make life brighter than it was
Some years ago when all was drab and brown.

YELLOW:
Come help us, Orange, with these autumn leaves.

RED:
They are but waiting for your touch before
The fruitful earth in harvest mood receives
Their benison and decks herself once more
In festive hues.

BLUE: What bursts of eloquence!
What unguessed springs of poetry arise
Like ducks up-flying from a thicket fence!

RED:
You vexing thing! you are not half so wise
As you suppose.

MOTHER GRAY: Oh! Red and Blue, when will
You ever harbor peace between you two?

BLUE (*yawning and stretching*):
Now I have finished with that distant hill,
And touched these gentians with celestial blue,
And now I'd like a comrade, Mother Gray
Someone who likes things nice and cool with me.
Those glaring hues would frighten me away,

Unless perhaps, Miss Orange, maybe she
Might come and dance with me.

MOTHER GRAY: I'm sorry, Blue
But Orange is across the color wheel
And never can she join hands with you.
But here is Yellow, you must always feel
On friendly terms with her. Come children dear.
(*Yellow and Blue join hands and dance.*)

BLUE TO YELLOW:
You are more lovely than at first I thought.

YELLOW TO BLUE:
And you are not so cold as you appear.
(*Green comes in between them.*)

YELLOW AND BLUE:
But Mother Gray, who is it you have brought
Between us here?

MOTHER GRAY: It is your brother Green.
From equal parts of blue and yellow made.

YELLOW (*in admiration*):
A person handsomer I've never seen!

BLUE:
O Mother Gray, and he is cool in shade.
Not wholly cool and yet not wholly warm.
But some of each.

GREEN: Yes, I am some of each.
Blue waters and gold sunshine go to form
The miracle of green. And far I reach—
Around the earth in carpetings of grass,
All diamonded of mornings with the dew.
And lacey trees through which the breezes pass
With laughing secrets, know my color too.
I find my way into the canyon spots
And lay a soft green covering of moss.
Wild flowers are earth's shyest fragile thoughts
But where I am they boldly lift and toss
Their gaily colored heads about. For well
They know that green is friendly with all hues
And with all peoples, too, it weaves a spell.
At times those sick in mind or body choose
Such sylvan spots away from man made walls,
And there with sun and sky and verdure, day
By day the illness like a night fog falls away.

MOTHER GRAY:
Yes, Green, you have a soothing way.
Wherever you are placed is harmony.
Not like my Red and Blue, my quarrelsome two,
Who never have and never will agree.

BLUE:
Red is too glaring and too bright a hue,
And envies me that I am popular
This modern color age in furnishings
And rugs and walls and clothes instead of her.

RED:
You are the horridest of horrid things!
I may be out of style in homes and clothes
But children always like me very best,
And I am needed, everybody knows
In flames to make man's food the tastiest,
And fire to guard him from the winter's cold.
An hundred times more beautiful is flame
That leaps and glows! Ah, loveliness untold
It is! Icicles! Ooh! (*shivers*).

MOTHER GRAY: Come, Children, shame
Upon such fretfulness. Come here to me.
I have one other child you have not seen,
The one who blends you two in harmony.
(*Mother Gray takes hold of one hand of each Red and Blue and joins them. They clasp hands grudgingly. Violet appears.*)

RED:
Why, Mother Gray look here, who's come between.

BLUE: She is so very beautiful!

MOTHER GRAY: The light
Of harmony at last with you!

BLUE: Oh, she is lovely as the starry skies at night!

RED: And regal like the robes of royalty!

VIOLET:
And timid too, like violets in the grass,
And gentle like the shadows on the hills,
The distant misty hills where shadows pass;
And purple iris grow.

MOTHER GRAY: Yes, she fulfills
A lack in both of you, my Red and Blue,
For she is made from both. Now here's complete
My color wheel, all charming six of you.
Come Yellow, Green, and Blue, then Violet sweet,
Then Red and Orange last, take Yellow's hand
And there's the wheel around and round again.
Now while you dance a merry game I'll stand
And rest a little span. Go gaily then,
Go skip and play.
(*The colors hesitate as though they are not pleased. Red holds out hand to Green across the color wheel.*)

I'd like to dance with Green.

GREEN:
And Red looks sweet enough to me. Come let
Us join hands across the wheel.

YELLOW: I've seen
No one as beautiful as Violet
And I would love to dance with her.

BLUE: And I
A happy dance with Orange would prefer.

ORANGE: I'd show up well beside him too.

MOTHER GRAY: Oh, My!
You children, though I love you all
I cannot grant you that. Be glad to see
Each other there across the wheel but call
No more to take each other's hands, and be
Content and let me rest for I have soon
The evening mists to paint.
(*Mother Gray stands with drooped head at back of stage.*)

RED (*whispers*): Is she asleep?

BLUE (*boldly*):
Why should we not touch hands? A silly crone
To talk like that.

RED: Why should we have to keep
A color wheel apart?

YELLOW AND VIOLET: I wonder why.

ORANGE:
I think she is asleep. She will not know.

BLUE:
And how are we to know unless we try.
(*They take hands across the wheel. Mother Gray stirs suddenly and comes between each pair thus taking the center place. The colors act guilty.*)

RED: We thought that you were fast asleep.

MOTHER GRAY: And so
I was until your hands were clasped. You see
My naughty children, why you cannot touch
Across the wheel for gray must always be
Between each pair. I love you all so much
Because all colors lend to making gray
And all of you are beautiful with me.

RED AND GREEN: Do we make gray?

MOTHER GRAY: Yes, Red and Green, one way
Of making gray. And here's another—see—
(*Blue and Orange stand beside her, others stand back.*)
And yet another.
(*Yellow and Violet come to either side of her.*)

VIOLET: Now we understand
Why we have always called you Mother Gray
And you should be the center one to stand
Within our color wheel and help us play!

(*An appropriate color wheel dance featuring different combinations of colors is a pleasing ending for the little play. After the dance if it is not upon a stage where the curtain can be drawn the exit may be made as follows.*)

MOTHER GRAY (*stopping them as though listening to something*):
Oh, children, hush! a message I've just heard
From earth by radio invisible.
She wants a rainbow painted was the word,
And you must make it very beautiful.
First red, then orange, yellow, green and blue,
And last goes violet flying to the call.
And that the fullest charm attend each hue
I'll fly to make a background for them all.

Color Charts

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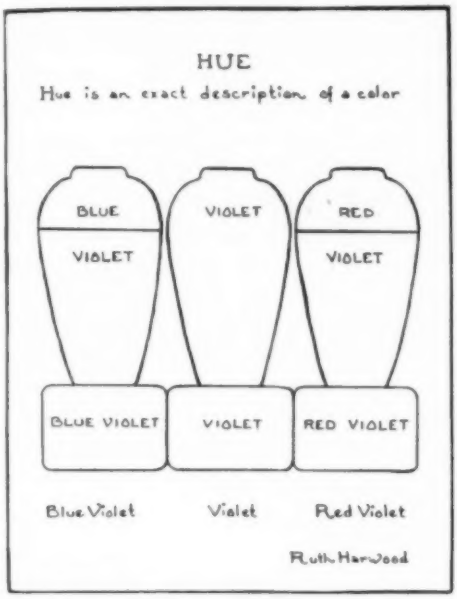
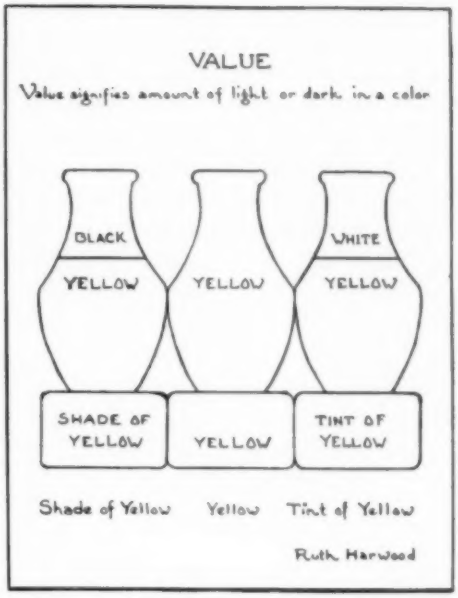
I HAVE found the use of vase forms in teaching color terms a good approach to a course in color and design. For practice in making good clean lines the pupils should make with one stroke of the pencil, a rhythmic line which could represent one side of a beautifully shaped vase. Uncertain lines and those with too extreme curves should be eliminated. Many different lines should be drawn and the very best can be chosen for use.

Several oblongs about two by four





inches are prepared and folded the long way of the paper. From the doubled paper cut vases until a pleasing one is obtained. Make oblong stands that are as wide as the widest part of the vase. To be in keeping with the curving lines of the vase the stiff corners of the oblong should be slightly modified.

I find it best to explain hue by saying that hue is changed by adding a little of the color next to it in the color wheel of six. For illustration, one hue of yellow is yellow-orange which is really made by a small touch of red to the yellow, but to the beginner, this combining of red and yellow would mean the binary, orange, instead of the hue, yellow-orange.

Divide the outside vases in two just above the center so that the larger part will represent the dominant color used and also because exact division in the center is not good proportion. The vases represent the colors to be mixed while the oblongs at the bottom show the resulting mixture. In the center vase there is only the one dominant color appearing so that is all that could appear in the stand below it. In the chart I have drawn, violet is the color used. Blue mixed with it on one side produces blue-violet and red on the other side makes a red-violet.

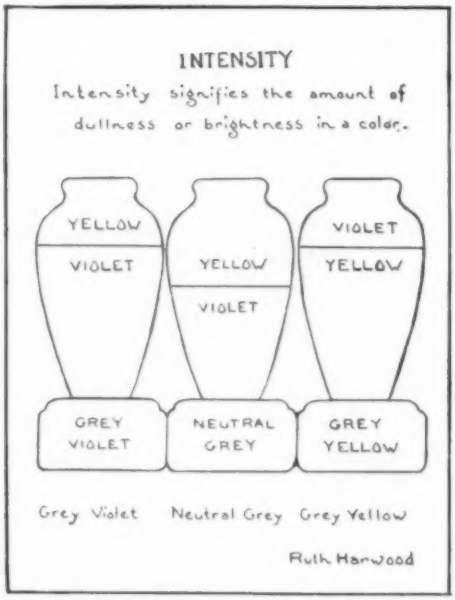
Value is the amount of light or dark in a color. Make sure that the pupils understand that all colors have value. In the standard wheel the yellow at the top is the lightest in value while the violet at the bottom is the darkest, with all the other colors in gradation of values between. In the poster paint value is changed by adding white to the color, which makes a tint, or black, which produces a shade.

Intensity is the amount of dullness or brightness in a color. The standard

hues as they appear on the color wheel are at full intensity and cannot be made any brighter. When the intensity of a color is changed the resulting color is called a gray. This gray is produced by adding some of the complement of a color which is found directly opposite on the color wheel. Mixing equal parts of a color and its complement makes neutral gray, while in other proportions the gray is called by the name of the dominant color.

Mixing three parts of violet and one part of yellow makes gray-violet while three of yellow and one of violet makes gray-yellow. Three parts of yellow-green and one part of red-violet produces a yellow green-gray, and so on through the whole color wheel. Warm grays are browns which are not used so much in modern design as are the cool grays.

As space and tone are ever present in design it is well to begin by making a design even in the color charts. Good proportion and page arrangement, rhythmic lines, repetition and symmetrical balance all become part of this first problem and the pupils are already familar with some of the essential principles of design when it is completed.



The Land of Color for Junior Grades

GLADYS L. WILSON
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OPENING CHORUS

We are the little color elves and happy in our land are we.
There is no color that we do not have, that's why we're so full of glee.
We shall name them one by one, as in a spelling bee;
Watch us closely, see the fun that's had by the color elves.

(*As the following verses are sung, each color steps forward and bows.*)

I.

First there is yellow, for things soft and mellow,
Or brilliant sparkling gold.
We use it for the sun, the moon, and the breakfast bun;
For dresses which are faded and old.

II.

Orange is our next one, for fire it's the best one.
We use it for summer and the fall.
For desserts it is good, for trimmings on the hood.
For bright spots here and there it's orange we call.

III.

When we speak of red, we think of molten lead,
Of wild bulls, fire and war,
But there are other things which to our minds red brings.
They're many—too many to name, by far.

IV.

Then there is violet, for my lady's toilet,
And edges of her swimming pool.
It darkens the sky, as twilight passes by,
And makes us think of breezes soft and cool.

V.

And here we find blue; let's see what she can do.
Well, she keeps up with the rest.
What e'er may be the fashion, we'll find blue full of action,
Though in lovely sky effects she is best.

VI.

All Nature favors green, although it rhymes with mean,
And by many used for slight remarks.
You have it everywhere, it surely gets its share;
And for real rest in midsummer visit parks.

CHORUS

Now that you feel you have met us all, do not let that swell your head
For that is just a wee little bit of the beauty in the land we tread.
We have clubs of two's and three's, as in your society.
Artists like us all because, each group is in harmony.

(*Colors form a large cirlce; First Page enters, crosses the stage to a blackboard which bears a color circle.*)

FIRST PAGE: The first group about which we shall speak, is called a Triad. Triad means three, and it takes three colors to make a triad. But just what three? If I should take a triangle that has all three sides the same length, and put one corner on one of the colors on the circle, the other two colors which the other corners point to would make up the rest of the triad. For instance, I put one corner on yellow; (does so) the other two corners point to red and blue. Therefore the first triad we find is yellow, red, and blue. Now let us pick out another one. Let's put one corner on green (*the page puts the corner on the green*), the other corners point to orange and violet. Our second triad is orange, green, and violet. If we try red we shall get the same triad we had at first. The six-color circle, which we have here has

only two triads in it. (*As the Page finishes, he turns to the circle made by the color eleves.*) Now we shall see what these triads are good for. (*He points to the colors that make up the first triad. They leave their places, trip to the front of the stage, and bow*).

FIRST TRIAD:

We make pretty pictures, for instance
just look here (*show pictures*).
You see us each distinctly, then you find
us not so clear.
Sometimes when we're somewhat gaudy,
we will take just one again,
And give us all a bath in it, as Nature
bathes the earth in rain.

(*They return to their places in the circle, while the colors in the second triad are pointed out. These come forward and, showing pictures in which they are used, say:*)

SECOND TRIAD:

We too can show some pictures, in which
we dominate;
We too are liked by artists for the stories
we relate.

(*They return to their places in the circle. Second Page comes forward.*)

SECOND PAGE: Adjacents is the name of our next group. It also takes three colors to form this group. Adjacent means next to. Anything that is next to something else is said to be adjacent to it. On the color circle the two colors on each side of a color are its adjacents. Let us try blue. The two colors on each side of it are violet and green; so its adjacents are violet and green. The adjacents of red are violet and orange (*points to them on the circle*); while the adjacents of yellow are orange and green. (*These are pointed out.*)

Many beautiful pictures are made with one group of adjacents. But we find one in the sky every day, after the sun has gone down; it is blue, green, and violet. If you look closely, you might find the other groups during the day. (*The Page goes to the circle of elves, first points out blue, green, and violet; then red, orange, and violet; then lastly, yellow, orange, and green. As each group is pointed out, it comes to the front and shows pictures in which its colors are evident; when finished, returns immediately to its place. When the last group comes forward, Yellow speaks.*)

YELLOW: Adjacents are also used to show molding. By this we mean whether a thing is round, square, or what. For instance, on a bowl we use one color for the lightest part, another for the middle shade, and still another for the dark shadows along the edges. In the case of myself though, we may use either green or orange for the lightest part, or we may use either green or orange for the darkest parts. But yellow always remains the middle color.

(*They exhibit two pictures—one to show each treatment.*)

THIRD PAGE: The third and last group is called complements. These go in pairs and on the color circle are right across from each other. Let us find some of these pairs of complements. From yellow we shall draw a straight line through the center. It ends at violet. We have found our first pair of complements. If we draw a line from orange we find its complement to be blue; and the complement of red is green. But we have another way of finding true complements. This time we do not use the circle; we use paints and mix them. If we mix two colors together

well and they make gray, we know that they are complements. Remember this rule!

(*Page turns from circle on blackboard toward circle of elves. With his wand he points toward Yellow and Violet. They leave their places, Violet coming through the center. They do a little dance of circling, ending in center. Then begins a series of whirls, and circles, faster and faster toward the stage ending in front of arch. Here it stops suddenly, colors drop to floor. Immediately Gray arises, flits about, and exits through arch. Other colors go through the same performance. At last as Gray is still dancing about, enter two neturals, Black and White. On seeing them the other colors arise from the positions they have been holding, and run to the opposite side of stage with an air of disdain.*)

BLACK: I do not see why you wish to shun us.

FIRST COLOR: Because you are of another land. You are not a color. You are White and Black, neutrals, and do you know what neutral means?

SECOND COLOR: It means just about nothing.

FIRST COLOR: At any rate it means that you neither belong here nor are wanted.

WHITE: But you allow one of our family among you. When two of your complements are mixed well you have Gray, and everyone knows that when Black and I are mixed the result is Gray.

SECOND COLOR: Possibly, but we cannot help that.

WHITE: But you will admit that you need Gray. Sometimes when Red and Green are next to each other it looks terrible, but if Gray comes along and joins them, why she makes everything look all right.

SECOND COLOR: Well, we do like Gray—

WHITE: We can make pretty pictures, too.

FIRST COLOR: You! What kind of pictures? Show me some black or white in a rose. I suppose you say that the grass is black and the sky is white! If you are any good, why is it that we do not find you anywhere in Nature? Pretty pictures! Why, you are only fit for writing materials—paper and pencil or ink.

BLACK: Oh, so that is what you think! And to think that I was seeking the company of one so ignorant. Only good for paper and pencil, humph! Let us see if we are not good for something else. (*He shows pictures.*) Have you ever seen a photograph? Well the Art Institute has a club for photographers only.

WHITE: Most fashion drawings are made of nothing but black and white; many being what is called pen and ink drawings. The others are made in black and white water colors. And how many advertisements are made in black and white only?

BLACK: Maybe you do not know that some artists make whole pictures and very beautiful ones, with only pencil and paper. You find the magazines full of them. And you say we are not to be found in Nature. What of the night all black and white? No good! Why we are used everywhere and what is more and better, we cost so much less than you colors do that we are gladly received in every studio.

WHITE: Indeed! Come, Gray.

Could you find a more charming group among your colors? We think not. Well, we must be going. Some day you will realize that you will need black and white as well as gray to help you out.

BLACK: Wait! Eventually, why not now, as the slogan goes. Maybe they do not know that the best commercial artists use us to enhance them in their many pictures and advertisements.

ARTIST: He is quite right. Not only commercial artists, but other painters realize the great value of neutrals to set off colors and we find this combination frequently. I have been expecting such a scene as this for a long time and for that reason made sure to be prepared. Let me show you some examples. (*He does so.*)

(*All come forward to the front of the stage.*)

ARTIST: So you see my children, in this old world of ours, we need both of you. We could not do without our colors, neither could we do without our neutrals. I would like to welcome them to our land. Shall we give them a greeting?

(*All joyously respond as the curtain drops.*)

The Fun of Bookplates

VERNET JOHNSON

Formerly Supervisor of Art, Moline, Illinois; now Supervisor of Art, Hibbing, Minnesota

THE cutting of a linoleum block may be a tedious process sometimes, but not if that linoleum block, when finished, is to blazon forth to the whole world the fact that a certain high school pupil is the proud possessor of this or that book. The girls especially find that a bookplate gives an added charm to that most precious of all high school books, the memory book.

First of all this problem affords the pupil a little mental exercise; he must think of what he wishes to use as a design for his bookplate, realizing that the more distinctive his design is, suggesting his own personality, the vocation he hopes to enter or one of his pet fads or fancies, the better the bookplate will be.

I confess these bookplates were quite a revelation to me, for until I saw the preliminary sketches for them I had never suspected the ambitions and dreams of some of my class. In those sketches they laid their souls bare, revealing to me what they hoped would be life's fulfillment for them. A grand piano bore silent testimonial of hopes for a concert career, palettes and easels suggested artistic hopes, while ink bottles and pens hinted at dreams of literary or commercial art success. Other pupils were still too busy with high school activities to think of the future, so their designs were conventional representations of the school or some favorite doorway, or of some form of school athletics. Someone was even frank enough to let her bookplate be a representation of what the free hours of high school life often are, a wall, a boy, a girl and a ukelele. Some let their designs suggest their names, while some clung to the conventionalized

A GROUP OF BOOKPLATES BY THE STUDENTS OF VERNET JOHNSON, SUPERVISOR OF ART, HIBBING, MINNESOTA

landscape, which in a few cases bespoke an unusual love for the out-of-doors, but in others was just an easy method of deciding on a subject.

These bookplates were made by pupils of the Moline, Illinois, High School. Two methodsof printing themwere used. For one, Japanese tissue paper was cut into pieces a little larger that the linoleum block. The raised portion of the block was painted with quite a heavy coating of show card color, either in black or colors. This was allowed to dry. Then the paper was dipped into water, lifted out and held for a few seconds until it was damp but not dripping with water. It was now placed upon the dry linoleum block and gently patted with the fingers until the design was transferred to the paper. This is a particularly successful method where no more than one color is desired, for instead of requiring one block for each color, the whole process is accomplished in one printing. Then too, this process eliminates any extra printing equipment. The other method we used was to press the linoleum block into an old inking pad, which had been smeared with printer's ink. A piece of ordinary rice paper was then placed over it, a cardboard on top of that and all three were put into a letter press, which was then screwed tight. This is a quicker method than the former one, but with it only one color can be used.

It is interesting to try both methods with the same block, as the two types of printing give a somewhat different appearance to the finished bookplates.

Color

There is color in the sunset,
There is color in the trees,
There is color in the wheat field
And it changes with the breeze.

God it is who made the colors
In the birds as they fly by,
In the flowers and in the seashore;
Who is there who wonders why?

God would like to make us happy,
So he sent the colors here,
Put them in the birds and flowers
So we'd always have them near.

—5th Grade Chicago Pupils

Halloween Make-Ups

FRANK M. RICH
Principal Public School No. 2, Patterson, New Jersey

THERE are two kinds of spirits that walk the night on Halloween—malevolent souls, who delight to remove gates, bedaub buildings, dismantle vehicles, tear up gardens, and so on, and the more wholesome little pigwidgins who go from door to door, in delightful grotesqueness, and furnish no end of entertainment in exchange for a few little cakes and pennies. The teacher who can convert some of the little demons into the fairy class—who can *raise* the devil in the better sense, and feature the constructive rather than the destructive components of their enjoyment, may be doing as much real teaching and as much real service to the cause of righteousness as those who frame long, abstract courses and books on ethics and civic duty. Certainly the teacher of art and hand work will find no lack of energy and co-operation when he suggests the project of Halloween make-ups. Since Halloween is one of the first celebrations of the school year, and the make-up an essential preliminary to almost any play, it seems logical to begin our series of holiday projects with the devices for making up character parts.

Little touches of make-up add immeasurably to the fun of home and school dramatics. Where children are called upon to represent patriarchs, witches, gnomes and animals, their ordinary costumes fall rather flat as compared with those where they have masks, wigs, hats, and other properties to help out the illusion. No small part of the fun of getting up entertainments and parades is the fun of making up for them, and this fun can be still further enhanced for the youngsters if they are shown how to construct their own outfits. By the new methods here described it will be found possible for even rather young children to produce surprisingly good wigs, hats, masks, heads and the like out of commonest waste materials.

Hats, Masks, Heads and Utensils

Hats of any shape, masks, heads, animal or grotesque, and various stage properties as dummy food, baskets, vessels, armor, bric-a-brac, weapons, and utensils of almost any kind can be made by the one process: namely, shaping a core of crushed newspaper, wrapped one sheet around another, and tied into a bundle the general shape of the object desired; then greasing well with warm lard or tallow, covering with two or three thicknesses of protecting paper to keep grease off the finished mask and then drawing and pressing the whole into final shape with strips of tough wrapping paper liberally moistened with flour paste.

Projections like ears, horns, grotesque noses, etc., can be modelled of paper soaked and softened in paste, shaped and covered with strips of stout paper. The whole outside, when finished should be perfectly smooth, as it will be, if final strips are small enough so as not to wrinkle. Tearing strips is better than cutting, as the deckle edge is seamless

HALLOWEEN MASKS IN USE

and smooth when pasted down. A very good effect can be produced and the whole much strengthened by covering the outside with pieces of knitted goods, gauze, or other cloth wrung out of paste. If outside cloth or paper is not the right color, the whole can be painted with kalsomine tinted with ordinary school water colors, or even colored blackboard chalk crushed up. The model should then be dried in the sun, or in an open oven, over the furnace, or in some other warm place. If it is a mask, head, shoe, piece of armor, or other hollow object, the outside shell can be cut and the inside core removed, usually whole enough to be used over again for a duplicate as often as desired. Little touches to finish the model can be put on with a brush and ink or water colors or with colored pencils when the outside is dry enough.

A good paste without lumps can be made by stirring four or five tablespoonfuls of flour in a half cupful of cold water, beating it smooth and then pouring in a quart of boiling water and stirring well. This can be kept sweet indefinitely by adding a little borax or dry boric acid.

The amateur producer has now a method of modelling all sorts of articles for make-ups and properties from the foundation of a bald wig to a moccasin, or from a wedding ring to a battle horse. The battle horse, in fact, furnishes one of the most amusing make-ups, especially for Halloween. It is made by shaping a frame of old hoop wire to make the head, neck, back and tail of the steed, with a hole for the wearer in place of the saddle. Fill out the head and neck with paper and cover with generous layers of pasted wrapping paper, as described above, and dry thoroughly. Make a bolt of pants material with false legs, shoes and stirrups attached. Wrap the frame in a blanket that covers the body and comes to the ground, concealing the

legs of the wearer. Mane and tail can be made of fibres from old rope or hemp string, untwisted and loosened. The rider crawls into the hole in the frame and holds it up by means of cloth suspenders attached to the wire, and the bridle, also of cloth. The false trousers and legs he fastens round his body and lets them hang over the blanket. A fair imitation of a saddle is not hard to make by sewing material from tan stockings to the wire frame. The rider is now ready to cavort around with all the dash and spirit of a matchless steed and dauntless warrior combined.

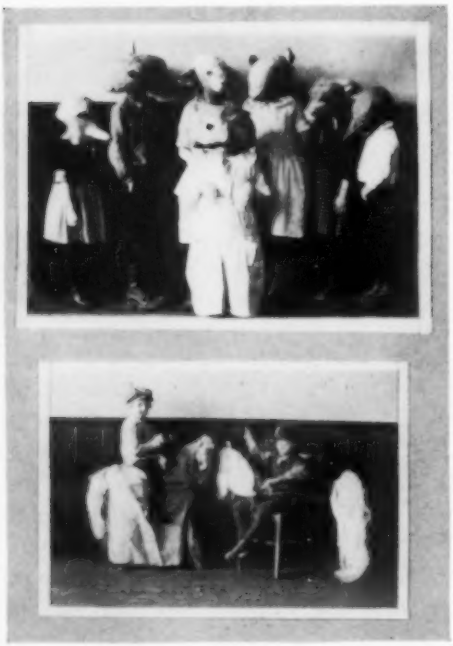
Home-made Wigs and Beards

An interesting and important feature of almost all make-ups is a false wig or beard. Santa Claus and other pure white effects are best made from the bleached hemp cord that sometimes comes around express packages. Iron gray can be made by bluing the common yellow hemp or jute fiber from unwaxed cord with common laundry blue or diluted writing ink. Separate the rope into strands. Untwist the strands and pluck them sideways to loosen the fibers. Pull them out lengthwise, a few at a time, and lay them in a straight bundle.

For beards, one needs a frame of small wire extending across the under lip and over back of the ears, with another piece across the upper lip, if mustache is called for. On these wires short fibers are looped and sewed on firmly with waxed thread or long fiber. Goatees, mustaches with beard, and heavy eyebrows are best attached with spirit gum, sold by costumers especially for the purpose.

Wigs for ladies, squaw, western brave, colonial and Pilgrim make-ups can be made very simply by tying long fibers in the middle, a few at a time, with waxed cord, to make a part long enough to extend from the forehead to the crown or

BUSY AT WORK MAKING WIGS



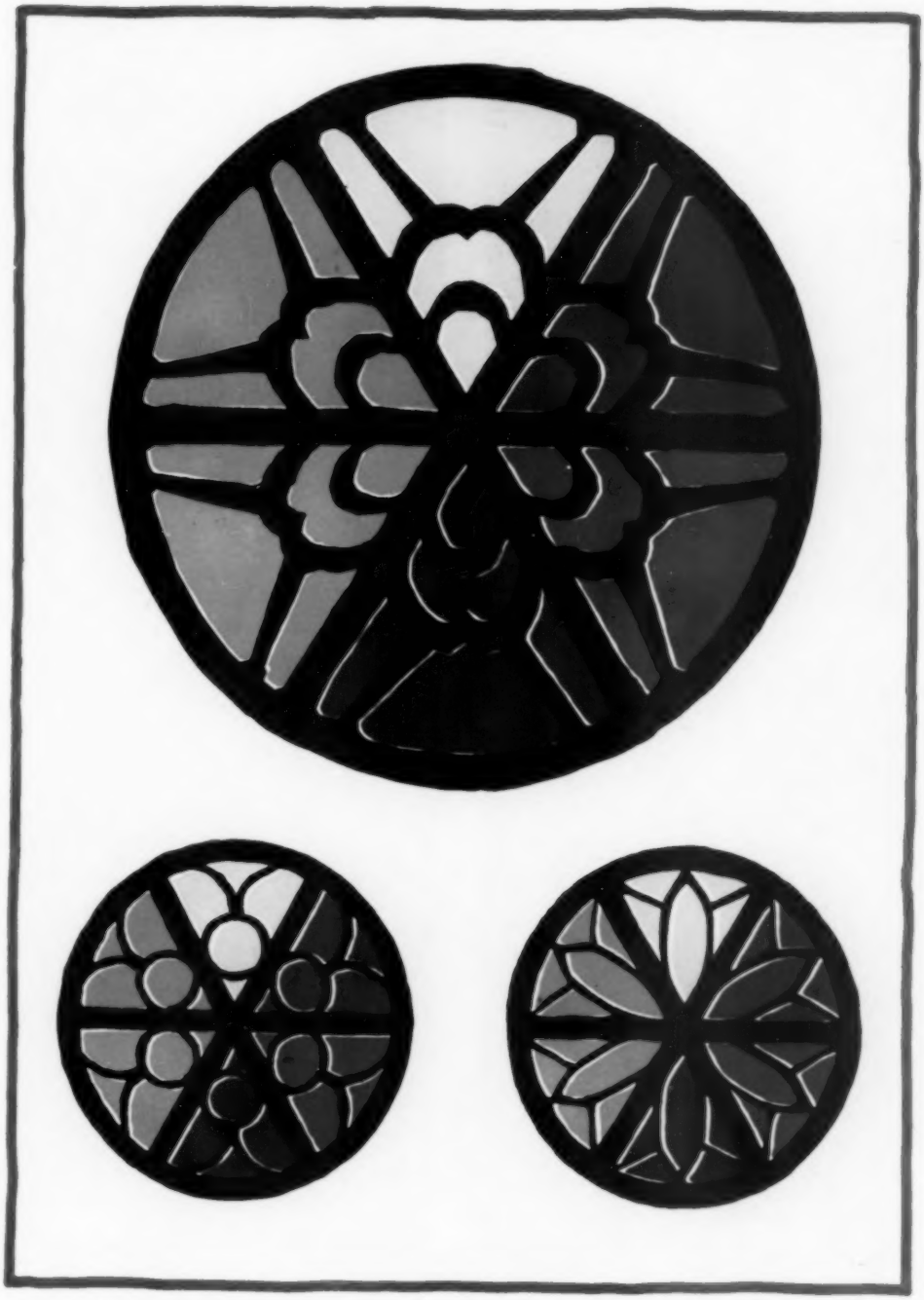
GROTESQUE MASKS
MAKING UP A BATTLE HORSE

beyond, then bringing the fibers down on each side of the head and fastening in a coil, queue or braid as the case may be, or if hag, bobbed, or Pilgrim wigs, fastening the wig with hairpins to cord or band placed out of sight around the head under the wig, so that the wig cannot fall off.

For bald or partly bald wig, which, by the way, is always necessary for the eastern Indian brave, it is best to make a carefully measured, cloth-covered, stiff foundation as for the false face described above, and then sew on the hair according to some good picture of the character desired. A short-haired wig is a harder proposition, and hardly needed except for black-face part, or when girls take the place of boys. Then the easiest solution is the stiff foundation with cloth, cotton or papier mache (newspaper soaked and stirred in water) colored and pasted on. Whenever the forehead or bald spot is represented, remember that flesh color is a tint of orange-red. It is perhaps only fair to add one final caution. Any work with paste is almost certain to be very messy, both of clothing and surroundings, so everything needs to be elaborately protected, unless the children who do it can be where children love best to be, in their old duds and out of doors. If the work leads to more time spent under these blissful conditions, then there is also another advantage in its favor.

A HAPPY HOUR MAKING FUNNY HEADS
FOR HALLOWEEN

"A BETTER UNDERSTANDING OF THE TRUE USEFULNESS OF ART RECOGNIZES CREATIVE POWER AS A DIVINE GIFT"
—*Arthur Wesley Dow*



COLOR WHEELS MADE IN THE SIXTH GRADE, JEFFERSON SCHOOL, HIBBING, MINN.
MISS EFFAL ANDERSON, TEACHER, VERNET JOHNSON, SUPERVISOR OF ART

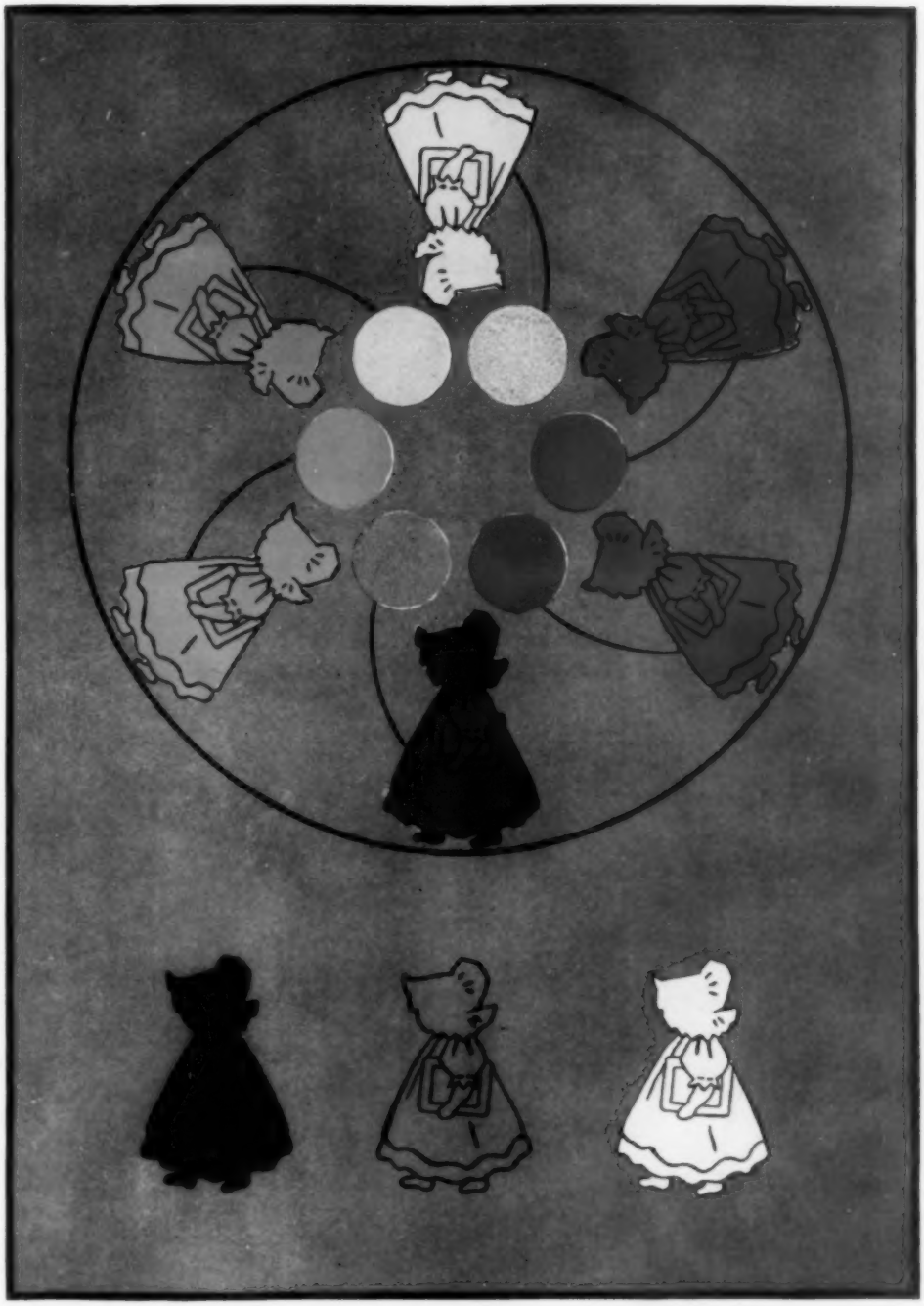
COMPLEMENTARY

SPLIT COMPLEMENT

ANALOGOUS

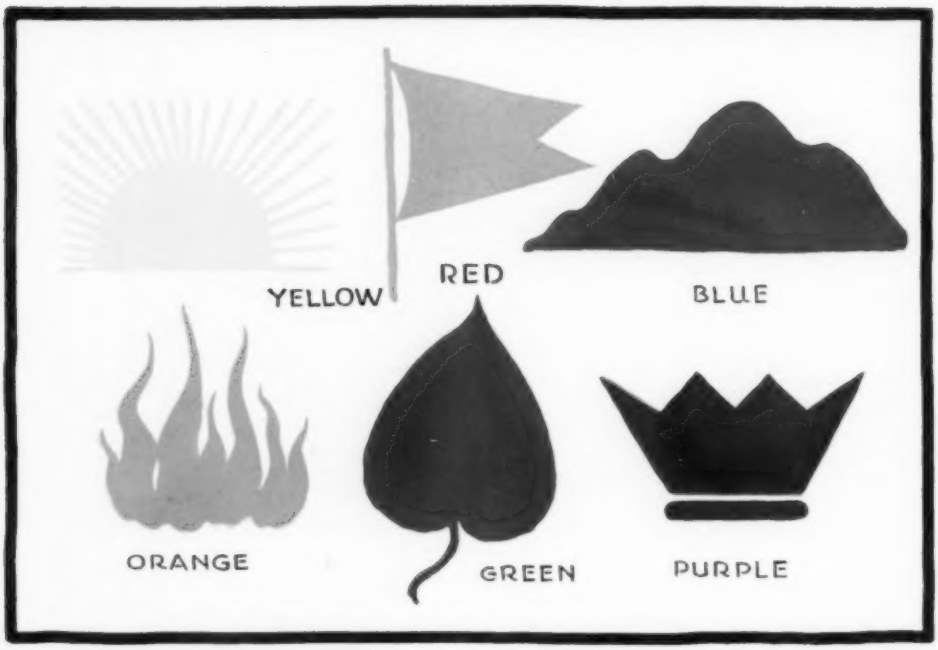
TRIAD

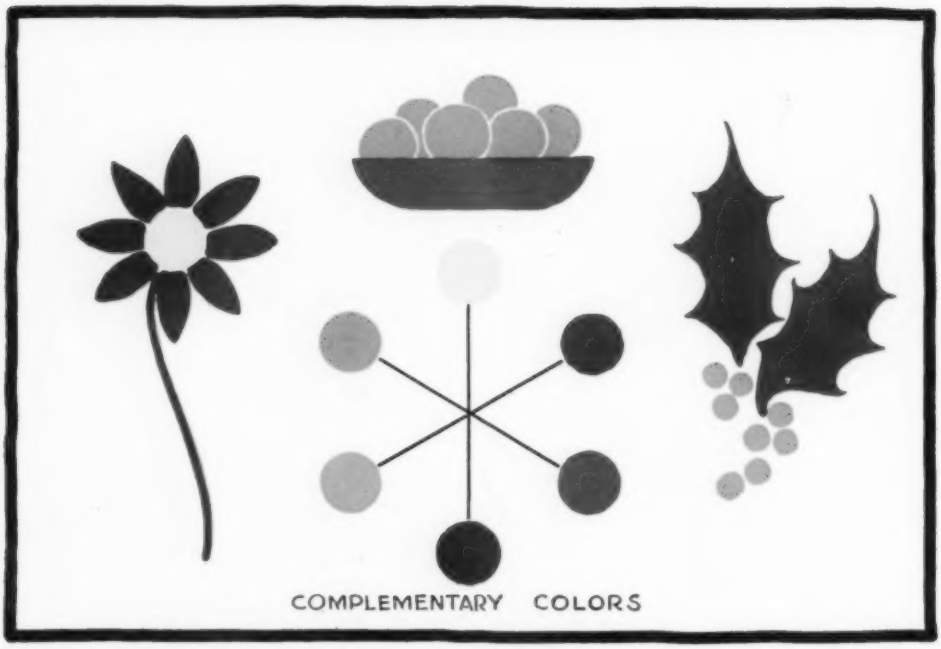
CUT PAPER COLOR ARRANGEMENTS OF A SIMPLE SUBJECT WILL DEFINITELY IMPRESS THE STUDENT OF COLOR WITH THE POSSIBILITIES OF DIFFERENT COLOR HARMONIES. RECEIVED FROM MISS NELLIE FISCHER, SANTA CRUZ, CALIFORNIA



THE USE OF INTERESTING FIGURES IN THE PRIMARY GRADES WILL DELIGHT THE CHILDREN. MISS ADALINE STOKTS OF AKRON, OHIO HAS USED THE ABOVE CHART USING RUBBER STAMPS FOR THE OUTLINE FIGURES

The School Arts Magazine, October 1927





STUDENTS, WHETHER PRIMARY OR ADVANCED, WILL ENJOY THE MEANING OF COLOR. COLOR SYMBOLISM ENTERS INTO SO MANY PHASES OF LIFE, IT SHOULD BECOME A PART OF COLOR STUDY TO COMPLETE THE SUBJECT

Home-Made Stick Prints

RUTH M. PAYNE

Instructor of Industrial Arts, Florida State College for Women

MANY teachers of Industrial Arts in our public schools are handicapped by lack of funds. They find it necessary to substitute for commercial products, something less expensive, which can be made of material available in any community. If the children can collect these materials they feel a greater interest in the project. All the materials used in working out this problem are such as are generally thrown away, for example soft-drink bottle tops, spools and spool boxes, lollypop sticks, cane or bamboo, matches, and bits of woolen goods. Only the dye and glue call for any expenditure. Three packages of dye (red, blue, and yellow) at ten cents each and a fifteen cent tube of LePage's glue will be sufficient for at least thirty or thirty-five pupils.

Each child should have a spool box for his or her outfit, in order to keep it together. It may be marked with the child's name and kept in some particular place, for if it is in the desk it is apt to be overturned often.

The tops of three soft-drink bottles are necessary for each child, in order to have a pan for each of the primary colors. These should be cleaned thoroughly and the cork filler removed. The latter should serve as a pattern for the dye pads and oil paper covers.

The dye pads are best made of light neutral-colored wool material. The wool fibers prevent evaporation and the neutral-color guarantees a clear primary color in the print. The disks of woolen goods should be cut the exact size of the cork filler, by laying it down on the material and drawing around it. To insure a snug fit in the pan one should be sure to cut *on* the line, not outside, or inside. The pads should be saturated with dye, a different color for each pan in the outfit, by putting them in a dye bath long enough for the dye to penetrate them. If more convenient, the pads could be placed in the pans and covered with dye, which should be allowed to soak in. The solution should be a strong one made from Putnam's or Diamond dye. This can be bottled and used to replenish the pans as the dye pads dry out. The pans should be glued in place in the bottom of a spool box, after the dye pads are put in, and kept covered with disks of oil paper to prevent evaporation.

Each box should have an assortment of sticks or dies. To vary the designs short sections of bamboo or cane, lollypop sticks, or even matches can be cut for dies. A spool with geometric designs cut in each end should be added to this. A small triangular file should be drawn across the end of the spool to cut the grooves. This should be one-eighth or one-quarter of an inch deep.

ODD FIGURES FOR THE HALLOWEEN PARTY. ABOVE, "MIKE AND HIS BETTER HALF IN TOWN." BELOW, "THE BEWITCHED PRINCE." COLLECTED IN EUROPE

The School Arts Magazine, October 1927

JOKES FOR THE HALLOWEEN OR HOLIDAY TABLE MADE FROM NUTS, FRESH AND DRIED FRUITS. ABOVE, "GOOD SANTA CLAUS" AND "JOHN, THE HOSTLER." BELOW, A NEW DISCOVERY, "THE FIG-MAMMOTH"

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

Color Lessons for Children

LENNICE EYRAUD
Bakersfield, California

COLOR lessons may be made most interesting to children. The following lessons have been given successfully in the schools of Kern County:

PRIMARY COLORS

Fold a paper 2 x 3 inches in center. Cut lantern, flower or kite shape, as child desires. Using this for a stencil, trace three lanterns, kites or flowers. Color with crayolas, and add lines with black crayola to complete the picture. Write or print words "Primary Colors" at the bottom of the sheet.

SECONDARY COLORS

As the secondary colors are taught in the lower grades, we borrow upper grade water colors and demonstrate color mixing before this class. Three jelly glasses are used. The first contains blue water, over one-third full. The second contains yellow. These are poured into the third glass making the green. Orange and violet are also mixed using the glasses.

The youngsters are now ready for their part of the lesson. Using crayons they fill a square or oblong using vertical strokes and the blue crayons. These strokes are crossed with yellow making the green. A second lesson similar to the primary color lesson is then given, using 6- x 9-inch manila paper and the stencil for form. This sheet is lettered "Secondary Colors."

STANDARD COLORS

The six standard colors may be taught in a number of ways. By all means bring a prism to school and give the youngsters the joy of watching the "color fairy."

Color a rainbow using 6- x 9-inch paper. Using blue crayola add the ocean, with a ship in the distance. Work out a sandtable using a rainbow on the blackboard for the background, or construct one of colored paper. The sandtable may picture the story of "Hiawatha and the Rainbow," "The Heaven of Flowers," or the story of "Iris and the Rainbow Bridge." Our art work is closely correlated with other subjects.

Complementary Colors

First demonstrate with the glasses following the method used in teaching the secondary colors.

Second, procure a prism and either cloth or paper in the six standard colors. Take the class into the sunshine. First throw the colors on white paper to show the prism colors. Take each of the colored papers in turn. The boys and girls will be most interested to see that the complement of each color is grayed or almost disappears.

Cool and Warm Colors

Owing to the fact that we live in a southern climate we stress the cool colors in both costume lessons and house furnishing.

An easy way to assist children in remembering is that cool colors are found in snow and water, the blue, green, violet, gray, and white.

Warm colors, orange, red, and yellow are found in fire and sunshine. We study pictures having cool colors, and others having warm colors.

A color chart, large enough to be seen by the children in the back of the room, will be found most helpful in teaching colors. This may be purchased from a reliable company or may be constructed by the teacher.

Observe Color Schemes

Teach children to see and enjoy color schemes. A suggested list follows:

What I Saw:

1. A field of ripe Egyptian corn. The ripe corn was orange. The blue mountains were in the distance. The color scheme, orange and blue, was complementary.

2. A Shell Oil Station. The color scheme, orange and red, was related. Orange and red are also warm colors.

3. A pansy was violet and the center was yellow. The color scheme, yellow and violet, is complementary.

4. A bush with ripe pomegranates. The ripe red fruit among the green leaves made a complementary color scheme.

5. A scene near Taft in the oil fields. The hills in the foreground were almost orange. The mountains in the distance were blue. The color scheme was complementary.

6. A Standard Oil Lease. The buildings were gray trimmed in white. Green pepper trees were planted in the yard. The colors, green, gray and white are cool colors.

"A BETTER UNDERSTANDING OF COLOR WOULD BE OF GREAT VALUE TO DECORATORS, DESIGNERS, LITHOGRAPHERS, FLORISTS, DRESSMAKERS, AND MILLINERS; WOMEN IN THEIR DRESS AND HOME DECORATIONS, AND MANY OTHERS."

—*Emily Vanderpoel*

Color Fairies

ADALINE M. STORTS
Art Teacher, Leggett School, Akron, Ohio

A Play to Teach Color in the Primary Grades

(*Children with caps and wands of Primary Colors come tripping lightly in and take places.*)

ALL: We are the Primary Fairies. (*Point*)
One, two, three in all.
The Red, the Blue, the Yellow. (*Shake finger.*)

CLASS: You need us every fellow.

RED: I am Normal Red,
A color you've often said,
I like my color gay,
You'll need me every day.

BLUE: And I am Normal Blue,
A color good and true,
Just treat me fair and square,
And see what I'll do for you.

YELLOW: Normal Yellow did you say,
I'm like the sunshine in every way.
Bright and happy and gay,
Don't you wish I'd come to stay?

(*Children with caps and wands of Binary Colors come in.*)

ALL: We are the little Binaries,
Orange, Violet and Green.
Please listen to what we mean. (*Kneel at places.*)

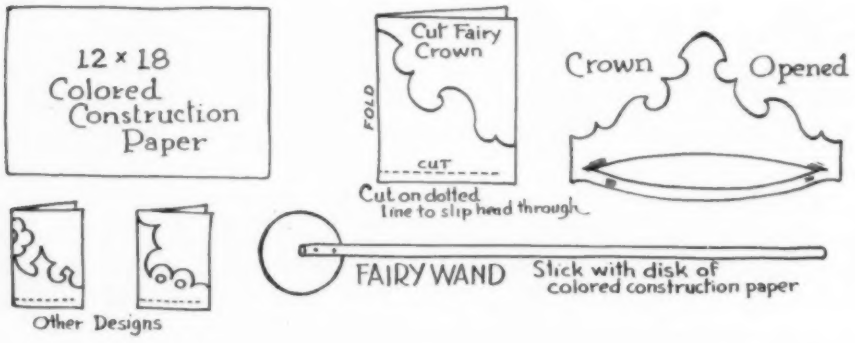
RED AND BLUE: (*Wave wands over Violet Fairy*)
Just see our magic tricks,
With colors neatly mixed.

VIOLET (*jumps up*):
Yes, I'm Royal Purple,
From red and blue I come,
I clothe the mighty Kings,
And help at many things.

BLUE AND YELLOW (*wave wands over Green Fairy*):
We too have tricks to do
With wands of yellow and blue.

GREEN (*rises*):
And so comes Normal Green,
A color you've often seen.

RED AND YELLOW (*step up and wave wands over Orange*):



Do you know what we can do,
When we mix our colors too?

ORANGE: (*jumps up*):
I am Normal Orange bright,
You will use me with much delight.

(*Colors step back and form semicircle. Boys wearing hats and carrying wands of Neutrals step in and run lightly about colors, stopping in front of colors.*)

ALL NEUTRALS: Black, White and Gray,
We Neutrals are not so gay,
But friends of all are we,
And we help to please, you see.

(*Colors will form Fairy Ring around Neutrals and dance around. Stop and face audience.*)

COLORS AND NEUTRALS:
Now just a word before we depart (*Hold wand up as if a secret*)
This is the way we have learned our color chart.

(*Children wearing hats with rainbow colors come in and stand in front of players holding large color chart.*)

* * *

This little play I have shortened and used in first grades and found very successful. The second grades enjoyed it very much and it was an easy and enjoyable way to learn color. It could be lengthened for the third and fourth grades, bringing in tints and shades.

The Visit

To visit Grandpa's farmyard
Small Betty went one day,
And saw so many new things
With which she liked to play.

There were the cats and rabbits,
And fluffy ducks and chicks,
And puppy dogs so frisky
Would show their nicest tricks.

And with the meadow flowers,
Small Betty learned to tell
From those of yellow color
That she liked butter well.

Ruth Harwood

Design and Color, Grade 5

JESSIE TODD
Supervisor of Art, University of Chicago, Chicago, Illinois

WHEN the children in free period were given the opportunity to use any colors they wished, they chose a very crude blue that comes in some small bottles. The teacher decided that she must do one of two things, she must either give the children lovely colors to work with or teach them how to harmonize the crude colors. She chose the latter procedure thinking that it might help the children to discriminate easily between crude colors and lovely colors.

She demonstrated one day in this manner. She dipped her brush in a bottle of crude blue paint and painted quite a large spot on a piece of paper. Then she dropped into this blue a little orange. She made another spot on the paper and tried to make the children see that the second blue was more beautiful, although some children kept insisting that they liked the first better. Then the teacher told them that they should try to learn to like the one that was just a little less startling.

She took another jar of the crude blue and in it she mixed some violet and green. She dictated the color circle and had them make a diagram for complementary colors and another one for adjacents and told them that any color could be harmonized by its adjacents or its complement.

Appreciation and Color

ORIGINAL POEMS BY THE SUMMER CLASS, STATE TEACHER'S COLLEGE, DULUTH, MINN.

PUPILS acquire appreciation by composing poems in art class.

Blue and Yellow Make Green

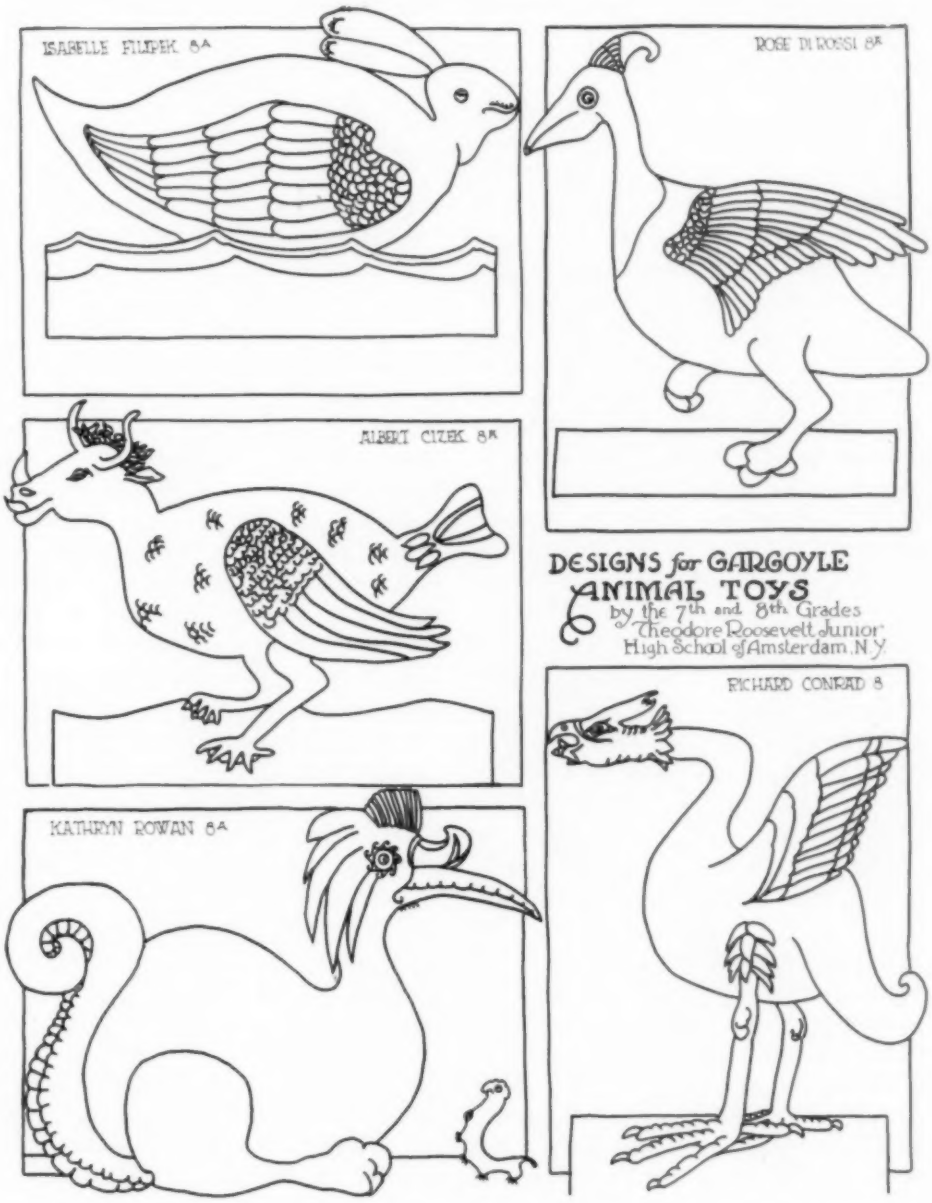
The dandelion is yellow;
Just mix a little blue;
You'll have green grass below it,
Which makes a pretty hue.

Mildred Burnam.

Complementary Colors

Hurrah for the good old fairy!
The queen of all fairies is she;
With her robe of all purple and wand of all gold
A ruler of magic indeed.
She comes tripping along, with a smile and a song,
O'er the red and the green-leafed throng.
The flowers which she carries of orange and blue
Are her token of love for all who are true.

Alice Muehr.



GARGOYLE ANIMALS FOR ANIMAL TOYS DESIGNED BY THE PUPILS OF THE THEODORE ROOSEVELT JUNIOR HIGH SCHOOL OF AMSTERDAM, NEW YORK. EVEYLN RYALL, ART INSTRUCTOR

Clay Work as a Link in Correlation

ESTELLE BENNETT
Jamesburg, New Jersey

THE idea of using clay to help teach history and geography is not an original one. I was fortunate enough to observe the work of a so-called "hand-minded" group of boys at the State home, and the facts they had acquired through the clay medium were really astonishing. Having a rather "hand-minded" group myself, I determined to adapt the experiment to regular class work. Fortunately, we live in a region where plenty of natural clay abounds, and while it is, perhaps, not as nice as the specially prepared clays, still it serves the purpose. Each child in the class brought five or six cents and with this we bought cans of poster paint in the most important colors.

The first lesson in history in which we tried out the new plan came after our study of Columbus. Pupils were required to review the period thoroughly, and to make a special study of Columbus' ships. Then a written review of the period was given, and only those pupils passing that test were permitted to make the Santa Maria (or, if a child wished, he might make small models of the three ships). This required a rather accurate knowledge as to the appearance of the ships, the Spanish flags, etc. The masts were made of wood and the sails were of paper appropriately decorated with crayon or water color. Various other history lessons have been illustrated the same way, but not before the pupil has completely mastered his text. Among the history subjects are wigwams, tile designs showing pioneer life, the Panama canal, statuettes and plaques of Washington, Lincoln, and other famous heroes, models showing ancient and modern means of transportation, etc.

The same plan works out very well in geography. At present the eighth grade is planning an elaborate clay map of New Jersey, showing the various counties separately as in a jig-saw puzzle, and combining to make one large map of the state. Then when the counties are made, small figures are to be fashioned to show the leading industry of each county. For instance, we plan to make clay models of factories for one county, and chickens for another. In teaching the important products like wheat, corn, etc., nothing is better than clay models of bags to represent the different countries. Of course these want to be made proportionate. Since the United States supplies 76% of the world crop of corn, and Argentina supplies 5%, the bag representing the United States should be 15 times as large as the one representing Argentina. A good way to fix the difference between the *tierra fria*, the *tierra templatha*, and the *tierra claliente* in Mexico, is to have pupils make models of the country showing the elevations. In lower grades similar models might be made to show the difference between mountains, valleys, and plateaus. A project on shelter could be easily illustrated by means of the clay, using models of Eskimo houses, African houses, etc., and painting them appropriately.

A HALLOWEEN BLACK CAT THAT CAN BE MADE FROM A STOCKING AND TWO BUTTONS. RECEIVED FROM M. E. MEEKS, WHEATLAND, CALIFORNIA

The Possibilities of Paper Cutting for Halloween

GRACE M. POORBAUGH
Miss Harker's School, Palo Alto, California

DURING the first month of school the children learned how to hold their scissors properly, to use them freely, and to cut quite accurately to a line. Their projects were those which required accurate line cutting, taste in arrangement of pictures cut, and neatness in pasting. For the most part, the cuttings were of pictures which they collected and not free-hand; however, they were encouraged to cut free-hand whenever they wished to do so.

This month greater emphasis should be placed on free-hand cutting. The essential thing for the child to understand is that he must know definitely what he wants to express. His imagination is called upon to form a mental picture of the thing he wishes to cut. As a child expressed it, "I think and then I cut my think."

The simplest free-hand cuttings are those which are made by folding a piece of paper lengthwise and cutting double. With practice children soon acquire a good deal of skill in this kind of cutting.

There are all sorts of Halloween novelties which children can create by using this method of cutting and which they will enjoy much more than those purchased in a 5- and 10-cent store. Bats, cats, hats, and pumpkins are some of the things that can be cut in this way and utilized.

A novelty which children are delighted with is made in this way. Take an 8-inch square of dull orange construction paper. Fold this into sixteen squares and cut off one row of squares as indicated in Figure 1, then make a box. A piece 4¼ x 5 inches of black construction paper is folded lengthwise and cut as indicated in Figure 3. The face is finished by adding lines made with orange crayon (Figure 4). The piece having one end pointed is pasted as shown in Figure 2. The cat's face is pasted on the front side of the box so that line (a) of the face is even with line (a) of the box. A small ball of clay is made and then pressed flat on one side.

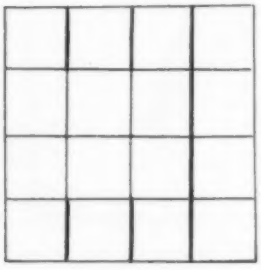


Fig. 1

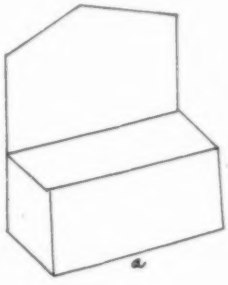
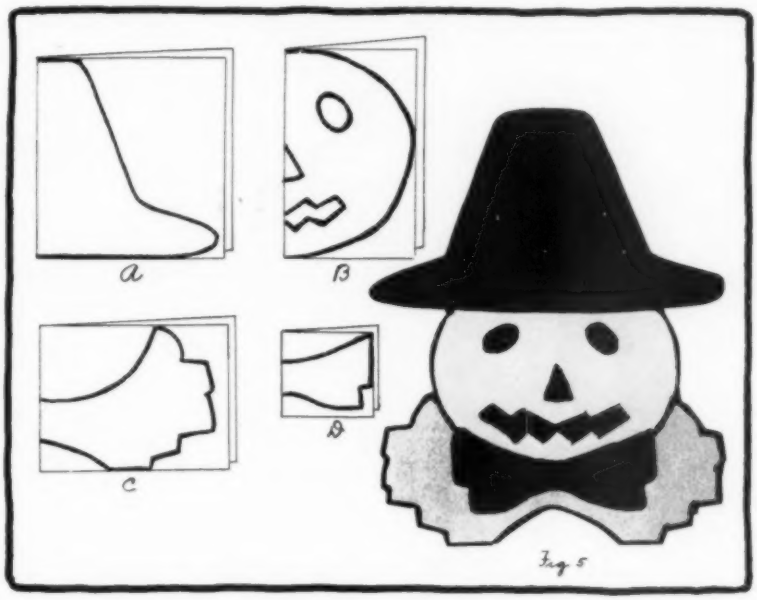
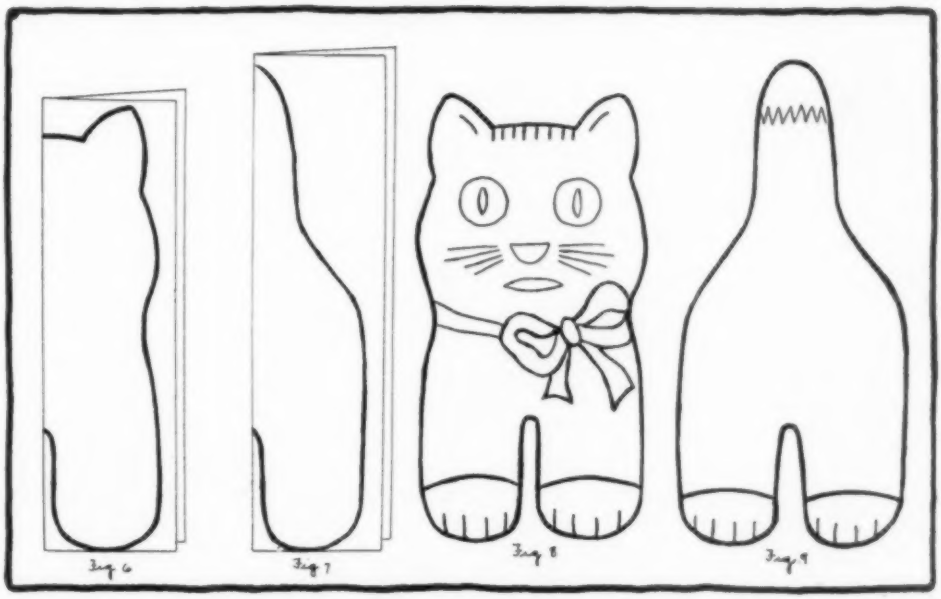


Fig. 2

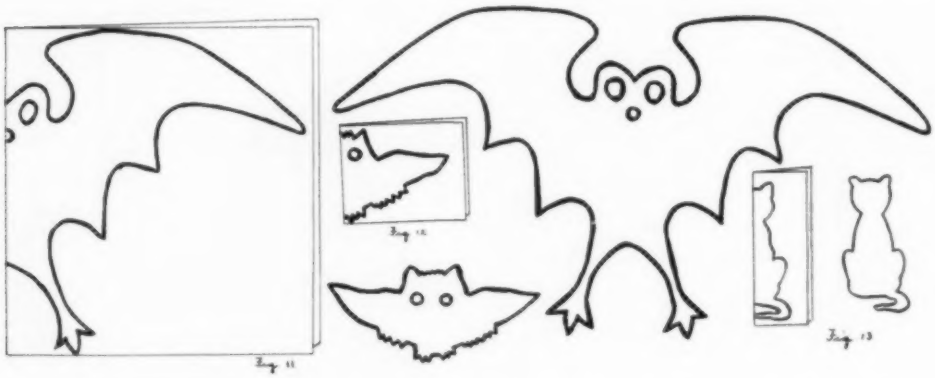
Fig. 3

Fig. 4





HALLOWEEN PAPER CUTTING PROJECTS AS DESCRIBED BY GRACE M. POORBAUGH, TEACHER, MISS HARKER'S SCHOOL, PALO ALTO, CALIFORNIA



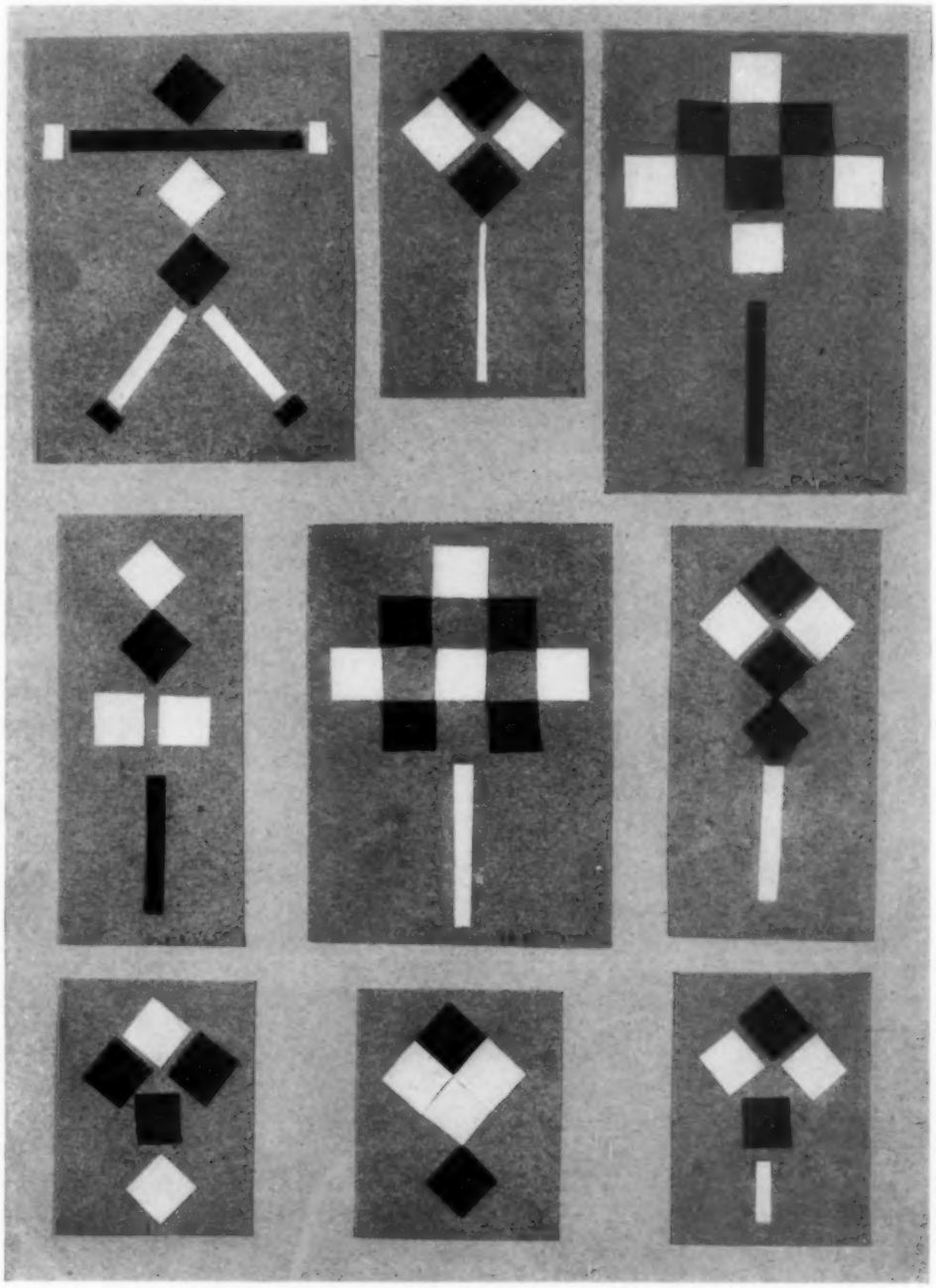
Into the upper side a small candle is pressed while the clay is still moist. When dry, this candle holder is set in the center of the bottom of the box. You can imagine the delight of the children when the candle is lighted and the light shines through the eyes, nose and mouth in the face.

Figure 5 shows a novelty made entirely by cutting the parts double. Illustrations A, B, C, and D show how the parts are cut. If the children are having a Halloween party these may be used for invitations by writing on the backs. An invitation more simple and attractive may be made of 4-inch squares of orange, black, and white paper. The three pieces are folded together and three pumpkins cut at the same time. Remove the white and black ones. Before unfolding the orange one cut eyes, nose and mouth. Use the white pumpkin for the writing and arrange them with the orange on top, the white one on the bottom and the black one in the middle. The three are tied together with a bit of green cord.

Another novelty which the children like quite as well as the first one described is made by using a piece of dull black construction paper 3 x 5½ inches and another 3 x 6 inches. These are folded lengthwise and cut as shown in Figures 6 and 7. The lines shown in Figures 8 and 9 are done with orange crayon. A bit of orange ribbon is tied around the cat's neck. A ribbon box having a diameter of 2½ inches and a height of 2½ inches is used for the body of the cat. This is covered by pasting a piece of dull black construction paper around it. The piece like Figure 8 is pasted on one end of the box and the piece like Figure 9 on the other end.

Bats and cats like those shown in illustrations 11, 12, and 13 may be cut of black paper and pasted on the windows of the room as a decoration. When cats are cut in this way one tail is cut off after the cutting is unfolded.

"OUR ART TRAINING MUST PROVIDE FOR GROWTH IN EXPRESSION THROUGH THE USE OF MATERIALS."
—*John Dewey.*



SIMPLE DESIGN PROBLEMS BY THE PUPILS OF VERNET JOHNSON, HIBBING, MINNESOTA. SEE DESCRIPTION ON THE NEXT PAGE

A Simple Problem in Design

VERNET JOHNSON
Art Supervisor, Hibbing Public Schools, Hibbing, Minnesota

EVERY means of simplifying design for grade work is welcomed by both teachers and supervisors, and the method described here I found to be both easy and effective. It can be used in any of the grades. The accompanying illustrations were made by fourth grade pupils in the Hibbing, Minn., public schools.

Each child measured and cut a group of one-half inch squares and some narrow strips either one-eighth or one-sixteenth of an inch in width, from black and white paper. By the way, I believe measuring is an essential part of the art work, as it develops accuracy, training both the child's eye and hand.

Then the fun of creating designs began. Each pupil arranged his design units on his desk, shifting them until he had an agreeable arrangement as to both shape and distribution of values. Not until he was satisfied that he had achieved the best possible arrangement did he put his design into permanent form by pasting it on a sheet of nine by twelve gray bogus paper, arranging four designs on one sheet.

Some of the pupils were so enthused over the results that they asked if they might experiment and see what else they could create from these forms; and soon quaint animals and figures, such as have never been seen on land or sea, but which make ideal inhabitants for the fanciful world of design, sprang into being. Of course doing this was all a great deal of fun, and yet, I'm sure those pupils gained something more than mere enjoyment from the making of those designs; for in making them, they were exercising their powers of discrimination and were learning something about orderly arrangement, were gaining a little knowledge about values, and incidentally being introduced to numerous other requisites of good design work.

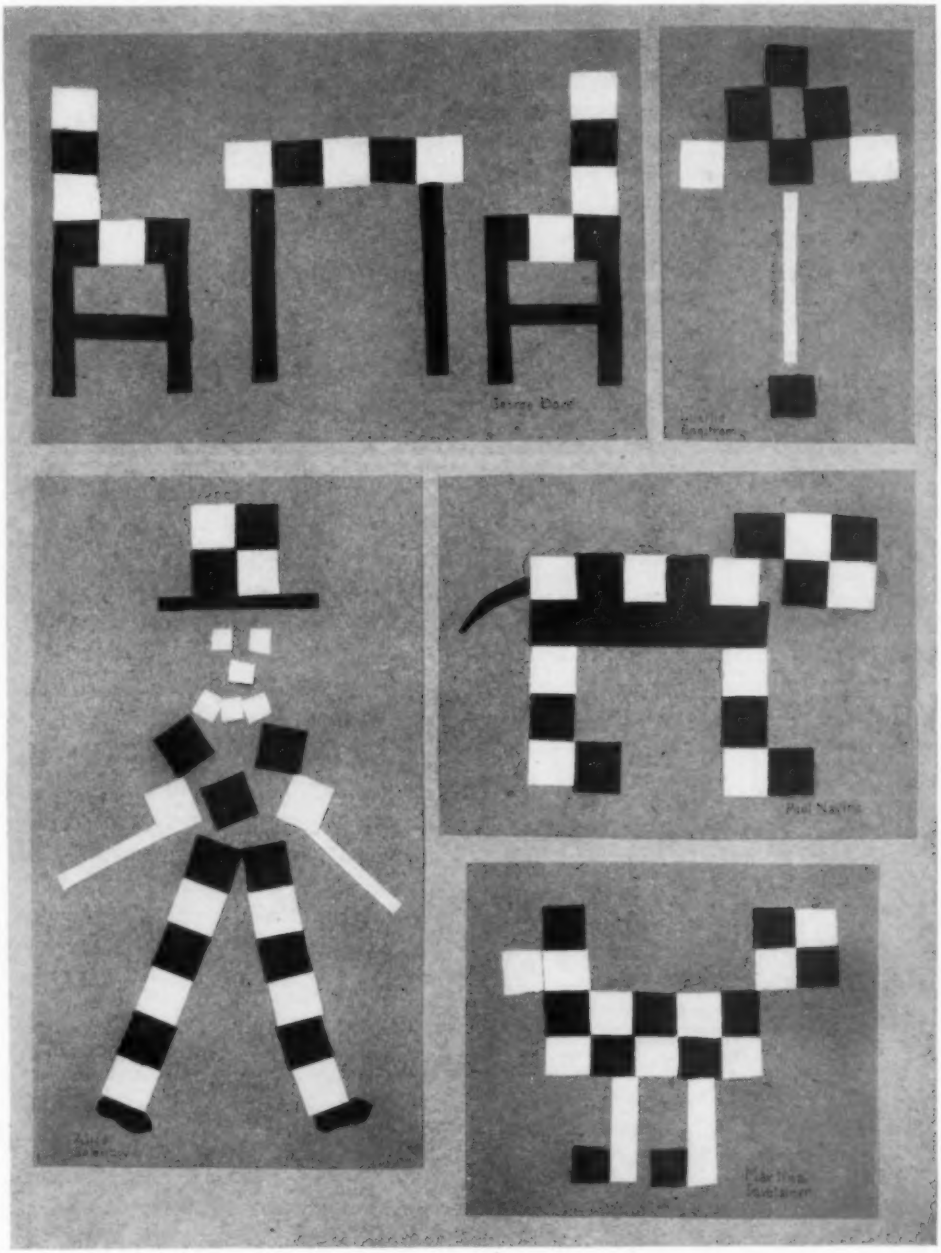
A Lesson in Color, Variety in Intensity, Value and Amount of Color

ELSIE CHARLES
Supervisor of Art, Clinton, Iowa

GRADES II, III, OR IV
Paper 4½ x 12 inches

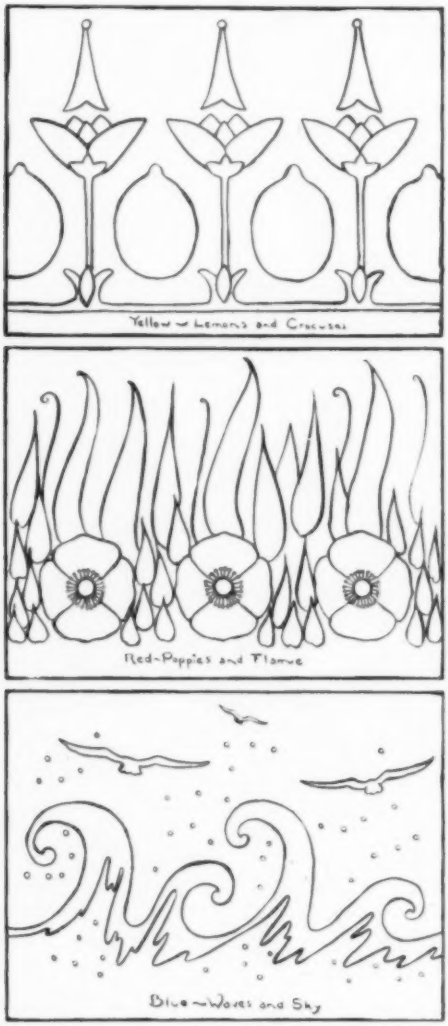
DRAW free-hand border top and bottom with dark crayon; this can be more nearly straight than one would think to be possible, and the pupils themselves will be surprised to find how well they can do this by "keeping one eye on the edge of the paper, and the other on the line," and by going slowly.

Next, draw free-hand a pair of circles



ANIMALS AND FIGURES DESIGNED FROM SIMPLE PAPER FORMS BY PUPILS AS DESCRIBED BY VERNET JOHNSON ON THE OPPOSITE PAGE

in the middle, and a pair on each side of them. Think of birds; that helps to get size of heads which are added, in the right proportion. This is the Harmony Birds in Mr. Lemos's book, *Applied Art*; and the rest, after the shape and name—Harmony Birds—is worked out from that. The heads are right on top, beaks sticking out each way from each other, eyes shut. Next claws and tail and branch for the birds to rest upon. All this in dark crayon, preferably brown.



Now, color the first pair, one pink (this is reduced in value), the other heavy green (this is a high value). The next pair also in the complementary colors, and so with the last. Each with one heavy and one light. If the crayon was gold, would the bird with the thin coat, or the one with the heavy coat be worth more? That brings out the matter of value very "elementarily."

Then for reducing in intensity, make the same drawings (the practice in drawing is good, or we would use the same pieces). Proceed exactly as before, only better. Now go over the light colored bird with just a touch of the other complementary color. This dulls the color, and makes the combination more agreeable. Still, there is the matter of lack of variety in equal size of both birds.

Make a different drawing using a big bird and a little one beside it on the branch. Color this little bird just as bright and as thick as you please. Make the other one pale and go over it with a touch of the complementary color. Thus we have taken care of the matter of variety in value, amount of color, and intensity. This last is a combination as we are accustomed to seeing it in every-day life, in costume, interior decoration, advertising, etc.

Further, we have aimed to show that these colors are simply a set of ingredients and that we use them as one uses different ingredients in different recipes, depending upon the occasion, the use, or purpose. Eventually, one learns that we scarcely ever use color just as we see it on the chart, any more than we are

accustomed to seeing flour as it is in the sack.

GRADES IV, V, VI

Paper 6 x 9 inches. Paints

Show on board what "lay-out" will be, emphasize that it should look as if it just came from a lithographer's shop, and how in printing shops the *cuts* are made the same height as the type and are set in with a view to the appearance of the whole sheet.

This sheet will have six "cuts" with lettering below each. The topic will be at the top, "Meaning of Color," and name lettered below, *not* in margin.

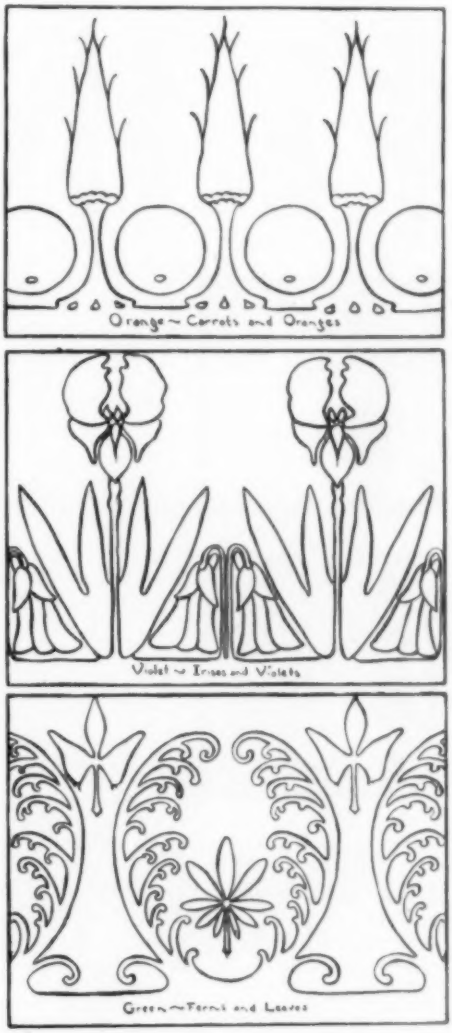
Commence with a little discussion of the meaning of yellow. Name something in nature that is yellow, finally arriving at Sun, then bring out the meaning of the sun to us, and find that it means light and life. Letter this below a yellow sun painted as the first "cut." It can be the Indian's symbol of the sun, or the Inca's.

Next the meaning of Blue, how it makes us feel, etc., and paint with blue the Indian's symbol for water. This is just the waves indicated by a zig-zag line. It may be filled in. Next write the words "yellow" and "blue" on board, and what the combination equals. Bring out that the meaning is also the combination of the other two meanings. It represents the light and growth. So in the place for the third "cut" paint a green leaf. Under it letter "Growth."

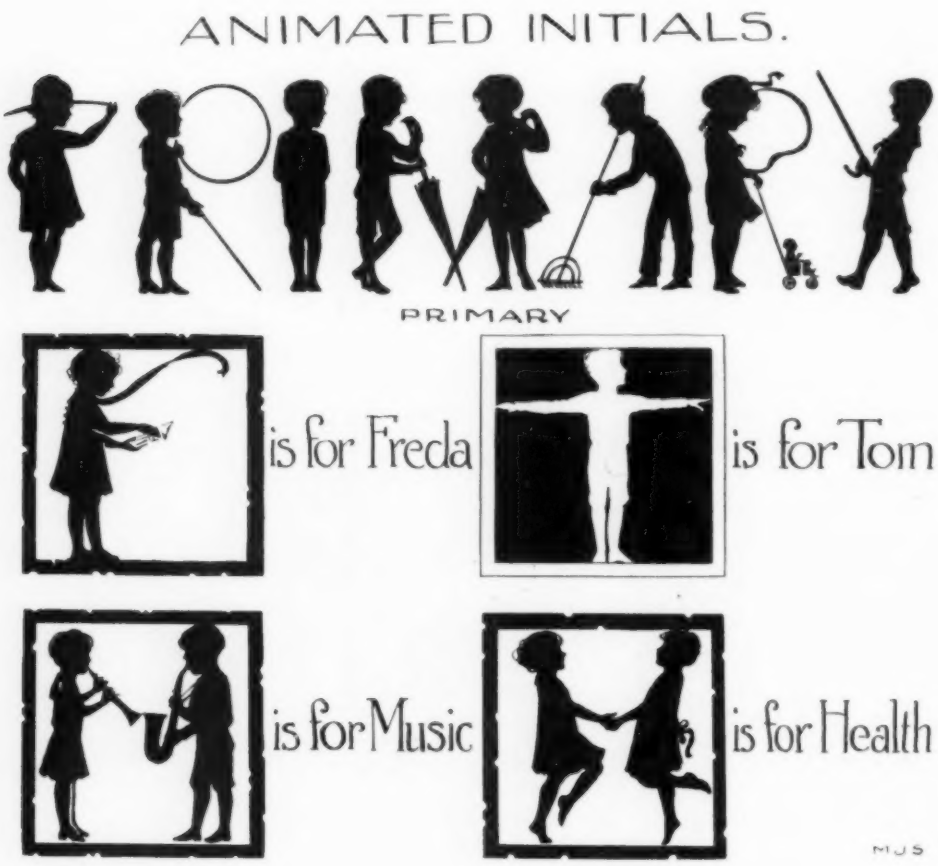
Discuss Red, how it actually absorbs heat, and consequently does not just *seem* warmer, but *is* warmer; what it means to a railroad man, and paint in the fourth place a little red flag, with "Danger and Warmth" underneath.

Now a combination of the colors yellow and red, gives us orange, and a combination of meaning gives us light and heat. What represents that? With three strokes a little ways apart start the fire with yellow and while it is wet, paint strokes of red between. Underneath letter "Light and Warmth."

Purple is not so "obvious." Tell the pupils that it has stood for formality and royalty and all that that meant,



ceremony, dignity, and that it has been used as a mourning color, and that the effect upon our feelings in house decoration is to depress our spirits, if it is heavy and dark. Paint a purple crown, one stroke across the head band, and sharp points for the rest. All done in just as few strokes as possible, and with clear, clean color, in a nicely planned "layout."



A GROUP OF ANIMATED INITIALS BY MARGARET J. SANDERS, ART INSTRUCTOR, NEW HAVEN, CONN. THE TOP ROW OF FIGURES FORM THE WORD "PRIMARY." A GOOD PROBLEM FOR ADVANCED STUDENTS WILL BE THE DESIGNING OF A COMPLETE ALPHABET OF ANIMATED INITIALS

A Color Story

HELEN DILL
Columbus, Ohio

ONCE upon a time, a little fairy with a red ball in his hand, went skipping through the woods. He bounced his red ball and threw it high into the air. All at once he noticed a little pool of clear water and exclaimed, "Oh! how jolly! I am going to throw my ball into this pool and make it all red." So, he threw the ball into the water, but it did not turn red, so he went off to play.

(Drop a cake of red water color into a glass of water you hold in your hand.)

Now another little fairy came skipping through the same woods and in his hand he carried a yellow ball. He suddenly found the little pool of clear water. "Oh!" he said, "I am going to throw my yellow ball into the pool and make it all yellow." So he threw his ball into the pool but it did not turn yellow, so he too went off to play.

(Drop a yellow cake of water color into the glass.)

A little frog, living in this pool, jumped into the water for his morning bath. He had such a lively time kicking and splashing, that he stirred the water all up.

(With pencil stir water and water color until you have a good orange.)

When the little fairies came back to see the pool, the water was not red, neither was it yellow, but instead it was orange.

(This can be told for any of the other secondary colors.)

A PILGRIM THANKSGIVING SCENE BY CHILDREN OF THE FIFTH GRADE OF THE EMERSON SCHOOL, GREAT FALLS, MONTANA. MISS EMMA WOODMAN, SUPERVISOR

How to Make a Boy's Costume for the Masquerade

AGNES CURTIS
Harrington Park, New Jersey

IT IS easy enough to make a pretty costume for a little girl but when it comes to a boy, that is a different matter. The illustration shows how this can be done.

Cut from white crepe paper a "teddy-bear" costume. Gather it at the ankles, the neck and the wrists, to fit the wearer. Stitch together with the white paper strips of red crepe paper, alternating the red and the white as shown in the illustration. Make the neck ruff, the wrist ruffles, and the ankle ruffles of this. Then fasten the ruffles on to the costume. Cut out large circles of red crepe paper. Paste bits of red paper here and there on the cap.

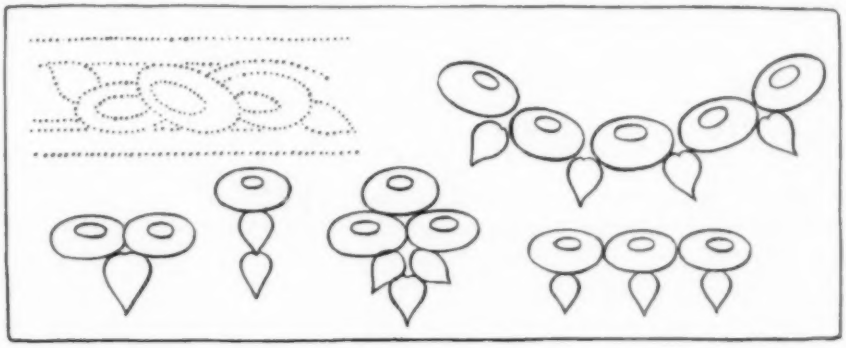
This is a costume that is very easily made and one which the boy will appreciate.

A Halloween costume may be easily made with the same pattern by cutting out cats, owls and moon crescents and using them instead of the circles for decorating the costume.

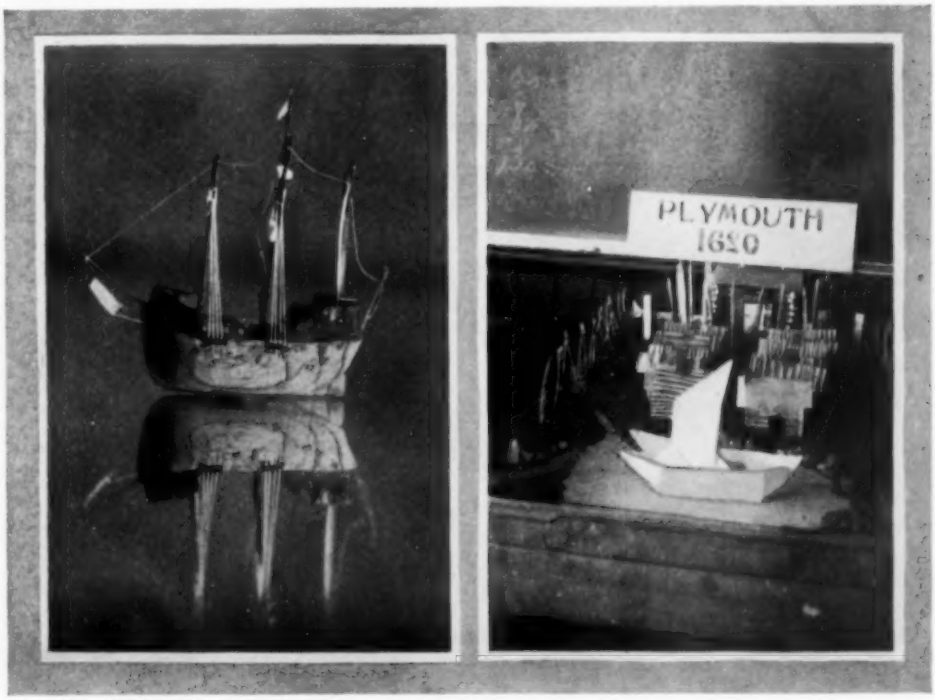
Another Use for Mother's Embroidery Patterns

ETHEL WILLIAMS
Covington, Georgia

CUT a great many flowers, varicolored and in desired sizes, such as in the accompanying illustration, and of course many leaves also. By closely watching the embroidery pattern chosen and placing paper flowers and leaves in corresponding positions, the design is reproduced in a most effective way. Any



embroidery pattern that is not intricate in design may be used. When the children have gotten the idea they will enjoy "making up" designs of their own. Such an attractive border may be made on the blackboard by the use of these designs! Other suggestions for their use are, book covers, calendars, book plates, and decorations for familiar objects about home.



MAYFLOWER MODEL BUILT BY PAUL GLADCHENSKO, HAWTHORNE SCHOOL, GREAT FALLS, MONTANA. PLYMOUTH VILLAGE BUILT BY FOURTH GRADE PUPILS. MISS EMMA WOODMAN, SUPERVISOR

Spatter Painting

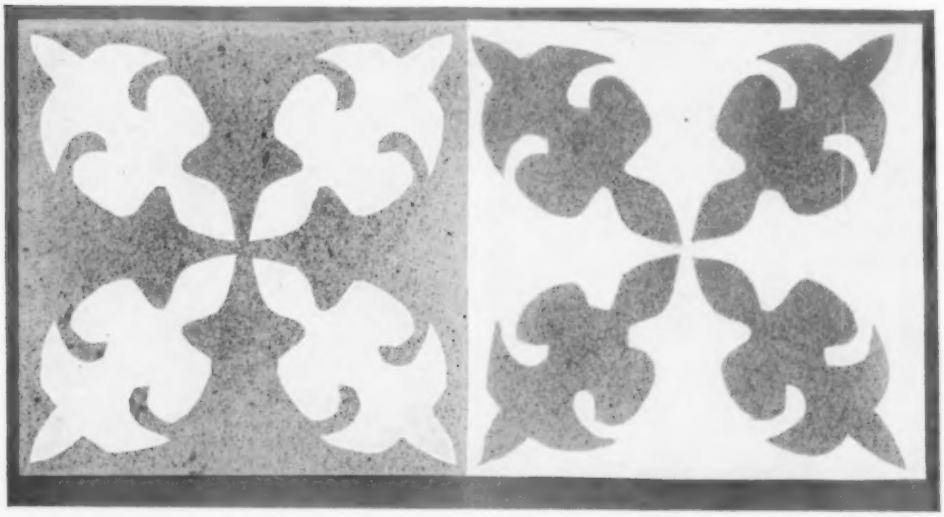
K. H. HAINES
Noble School, Cleveland Heights, Ohio

DO YOU know that beautiful designs may be made by simply spattering ink or water colors? Yes, indeed, we may have art portfolios, nature diaries, music note books, and even scarfs and dresses each with spattered designs.

Cut parchment or paper designs may be placed over paper or any plain material and then both thumb-tacked to a drawing board. Spatter until the design required stands out sufficiently to show the color effect desired, then remove the design pattern. Use ordinary tooth brush and wide kitchen knife for spattering.

The best results are obtained by first soaking a clean stiff tooth brush in clear water for a few minutes and drying it on a cloth or blotter. Then after dipping the tip end of the damp brush in liquid color you are ready to spatter. Hold the brush firmly with the bristles facing the drawing board and pull the knife down from the color soaked tip of the brush.

Spatter painting needs little motivation for sixth graders. When the activity is mentioned and a few silhouettes and cut paper designs are displayed the children are ready to begin experimenting, preparatory to creating a finished product.



THE STENCIL FOR SPATTERING AND THE SPATTER PAINTED DESIGN AS DESCRIBED BY K. H. HAINES

A HALLOWEEN GAME THAT MAY BE PLAYED BY ANYONE WHO CAN DRAW, AS WELL AS BY THOSE WHO THINK THEY CANNOT DRAW. THIS GAME OFTEN RESULTS IN THE DISCOVERY OF ARTISTIC ABILITY

Teaching Elementary Design

ISABEL M. JACOBS
Art Teacher, Philadelphia, Pennsylvania

"We strive for order and hope for beauty."—*Denman Ross.*

DESIGN is studied for the purpose of understanding and appreciating orderliness and beauty, wherever they may be observed. This is a 100% need. Teacher and pupil alike profit by this study.

The understanding and practice of orderliness anywhere is the beginning of design. A neat row of books on a desk, an orderly march, a well set breakfast table follow elementary laws of design.

The actual graphic practice of design grows out of the study of order. It is the result, rather than the initial step. It adds immensely to the understanding and appreciation of the work of nature and of art.

In Philadelphia, under the inspiring leadership of Mr. Theodore M. Dillaway, we have been working along these lines for several years with results in appreciation and originality of creative expression that appear miraculous to the uninitiated.

The study of the universal laws of arrangement gives the pupil an insight into the orderliness of the world in which he lives, and a vocabulary of simple non-technical terms in which to express orally, his impressions. It gives him a means of classifying and relating many of his sense impressions. It unites all of the arts with which the pupil comes in contact. It forms also a close bond between the arts taught in school, and the things which the pupil observes around him. It gives him a practical graphic vocabulary expressed in mobile material, crayon, paint, etc., which makes easy for him the free origination of his own design. Finally, in all stages it gives the pupil the joy of appreciating and creating beauty.

There may be observed in nature certain principles of arrangement. In things made by man, when these same "Modes of Order" are followed, consciously or unconsciously, satisfaction results. The principles apply to everything man-made, including the work of all of the arts. Most of these fundamentals can be understood easily even by young children. They are used by everybody, young or old, whether understood consciously or not. They are built into the foundation of life itself.

The study of design includes:

1. Study of design principles in nature.
2. Study of design principles in art.
3. Practice in design principles.
4. Design applied to specific purposes.

Design in Nature. A first exploratory glance at nature reveals a certain regularity in the recurrence of the same thing. Every morning there is light, and every night, darkness. Every breath we breathe, every step we walk, every heart beat repeats countlessly. All people are similarly built, all quadrupeds, all birds and all reptiles, plants and crystals. Everything in nature may be classified by its resemblances.

Examining separate individuals, we find their parts are balanced or repeated with more or less frequency—the two similar sides of the higher forms of animal life, the pattern on the reptile's back, the many like petals of a flower, down through all the forms of organic life, to the formation of inorganic crystals and gases. The structure of everything shows obviously as well as microscopically, orderly repetition and balance.

All natural sciences are based upon the assumption of this normal repetition or recurrence. Any disturbance of this is a departure from the perfect creation. It is accident, not design. In nature as in the construction of man, function is supreme. Appearances are subordinated to this. Orderly functioning is based upon orderly structure.

The manner in which the repetitions occur may be classified simply. In nature there are three main ways of arrangement or "Modes of Order."

1. The elements of the pattern may be arranged

A PAGE OF HALLOWEEN OWLS BY BYRON DE BOLT, OF STANFORD UNIVERSITY, CALIFORNIA

"In a Row" with the possibility of repeating indefinitely along a line.

2. The elements may be repeated or balanced within a more or less definitely defined area, and cannot be extended in any direction without materially altering the pattern.

The arrangement within an area may occur in different ways:

a. The repetition may take place regularly around a "Center of Interest" or "Growing Point" which is in the center of the arrangement. This has been called "Central Balance."

b. The repetition may occur bi-laterally in reverse order, or "Inverted," on both sides of an axis. In this case the center of interest, or "Growing Point" is on the axis but not necessarily in its center. This has been called "Axial Balance."

c. The arrangement may consist, not of exact repetitions or of inversions, but of more subtly compensated balance. For example, on both sides of an axis the balance may exist between two forms not identical in size. The balanced weight is preserved by the smaller form's being brighter in hue or darker in value than the larger form. Again several small forms may be balanced by one larger form. In many similar ways unlike elements or unequal attractions may be perfectly balanced. This type of balance has been called "Occult" or "Free Balance." This is taught to older pupils only.

3. The elements of the pattern may be arranged "In a Field" with the possibility of repeating indefinitely lengthwise as well as crosswise over an unlimited surface.

Any of these modes of order may be united. In addition, there is the possibility of repetition in all three dimensions, such as are found in solids.

Certain elements common to all design are shapes, lines and dots. The orderly repetition and change of these produces pattern, or design. "Order in variety we see."—*Pope*

There may be:

1. Identical repetition.
2. Orderly change.
   a. Regular recurrence of abrupt change—"Alternation."
   b. Gradual change—"Progression."

The arrangement of shapes, lines and dots, according to the "Modes of Order," is the manner in which design is expressed visually.

In the classroom, whenever possible, the actual nature material should be examined, for the purpose of discovering and studying the "Modes of Order." This may be supplemented by pictures of natural objects. The teacher will, of course, supply some of the material for study, but that brought into the school by the pupils is the more valuable educationally.

The nature material is studied not merely for the purpose of accurate representation, nor for developing "units" of design.

It is studied so as to gain:

1. An insight into the fundamental laws of design.
2. An appreciation of the wonder and beauty of form, color and arrangement in nature.
3. An opportunity to classify things according to their appearance.
4. A graphic and oral vocabulary of design.

The following list is suggestive:

I. Repetition in a Row: Peas in a pod, corn on the cob, leaves or blossoms along a stem, markings on leaves and stems. A caterpillar, a worm, segments of the bodies of other insects and markings on the wings. The pattern on shells and feathers. The footprints of animals, etc.

II. Repetition in an Area:
   1. Central Balance. Top view of flowers, whorl of leaves. Snowflakes and other symmetrical crystals. Starfish, jelly fish, sea anemone, etc.
   2. Axial Balance. Leaves, fruits, insects, fish, reptiles, birds, animals, people, side view of flowers, etc.
   3. Occult or Free Balance. Flowers, leaves, plants, fruits, reptiles, birds, animals and people, side view and in action, etc.

III. Repetition in a Field: Inside of milkweed pod, pineapple, honeycomb, fish scales, skin of a reptile. Microscopically—cellular tissue arrangement of crystals, etc.

Design in Art follows these same principles. When they are understood in nature, they are comprehended easily in art. The finding of examples in man-made products is simple. Practically everything follows these laws.

Analyzing these objects in terms of design is enjoyable and profitable. The student gains an intimate insight into the underlying laws of appearances. His field of appreciation becomes enlarged to include everything in the world of nature and its modifications by man.

Methods of Teaching

The laboratory method will be found the simplest and most effective. Recognition of the principle wherever it may be seen precedes its reproduction in original work. One "Mode of Order" is taught at a time. The following plan has been used successfully.

I. Discussion and recognition of the specific mode of order being studied.
   1. In Nature. Sketching from nature. These drawings should be accompanied by wording which definitely states the design principles exemplified.
   2. In Art.
      a. Architecture, furnishings and equipment of classroom and school.
      b. Pupil's and teacher's clothing.
      c. Articles and pictures brought in by pupils and teacher.

II. Reproduction of the mode of order being studied.
   1. (By younger pupils.) Arranging pupils, chairs, boxes, books, tablets, buttons, seeds or any similar movable objects, to illustrate the mode of order. Drawing in crayon. White chalk on the blackboard.
   2. (By older pupils.) Sketching in pencil or free brush some details of good design for study and appreciation. These should be analyzed and labelled.

III. The gaining of technique.
   1. Color study and practice.
   2. Study and practice of straight lines, angles, curves and shapes with crayon, pencil or free brush.
   3. Study and practice of repetition, progression and alternation with the many possible changes.
   4. Study and practice of the geometric foundation of the particular mode of order being studied.
   5. Study and practice of the oral vocabulary of design.

IV. Original Design.
   1. Practice of original inventions in the mode of order being studied.
      a. (By younger pupils.)
         (1) With movable material.
         (2) With white chalk on the blackboard.
         (3) With crayons.
      b. (By older pupils.)
         (1) Free brush work.
         (2) White chalk on the blackboard.
   2. Designing for a specific purpose.
      a. Discussion of the function of the object.
      b. Discussion of the material to be used.
      c. Designing and sketching the shape of the object.
      d. Distinguishing the zone of ornamentation from the zone of service.
      e. Deciding upon the mode or modes of order to be employed.
      f. Making the geometric foundation on the sketch or on the object.
      g. Practice sketching of possible designs with direct free brush.
      h. Selection of the design to be used.
      i. Applying the design to the sketch or object with direct handling.
      j. General discussion and judging of the results.

This covers, in general, the course in design for the elementary grades. All of the steps described are not taken in every grade. The work is arranged so that there is a gradual gain in knowledge and skill.

Throughout the study of design, initiative, originality and beauty are stressed rather than technique. Technical skill is gained by much practice rather than by excessive care in the beginning. While a fair amount of neatness and accuracy is desirable, too much concentration on these characteristics is apt to destroy the more artistic qualities. The laws of design derived from the study of nature and art must be obeyed implicitly, but the pupils should be allowed to express freely their own ideas.

The lead pencil and the ruler are assigned to their proper places. The pencil is used mostly for careful outline drawings of illustrative material in nature and in art. It is used also, for the study of shapes, lines and angles, and for constructing the geometric foundations of the design. In this work the older pupils may

have the help of the ruler. All mass work is done directly in crayon or free brush, no pencil outlines being drawn. It follows, therefore, that tracing paper is not used at all in the elementary grades.

One motive is completed throughout the entire design before the next motive is begun. No change whatever is made in the design until all of the first similar shapes are placed.

Generally the larger shapes are painted first in mass with free brush, wherever they are to occur throughout the design. Then all the smaller shapes of one kind are painted, followed by all of another kind, and so on in succession, finishing with the lines and dots, if any. Usually the lighter or middle values are painted first, the darkest values being used last. The younger pupils working with crayon, follow usually this same order.

The lower grades use contrasts of warm and cool colors, and of light and dark values. The more advanced pupils study and use one of the recognized color schemes each term, but their practice is not limited to this one scheme. Usually these pupils select the color scheme and indicate it on the paper before beginning to paint the design.

The enthusiasm with which the grade teachers and pupils regard the design work, the keenly appreciative outlook which they have gained, and lastly, the freedom, originality and beauty displayed in the actual work, are overwhelming testimonials in favor of this method of approach in the teaching of design.

The Individual and His Development in School

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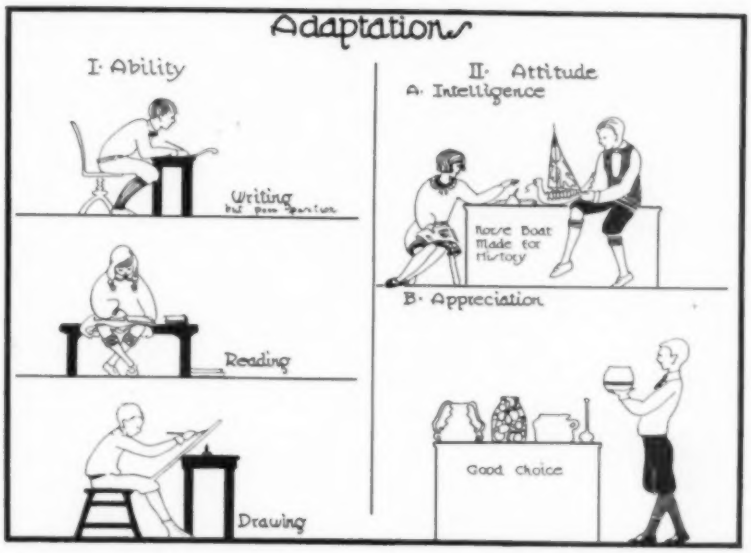
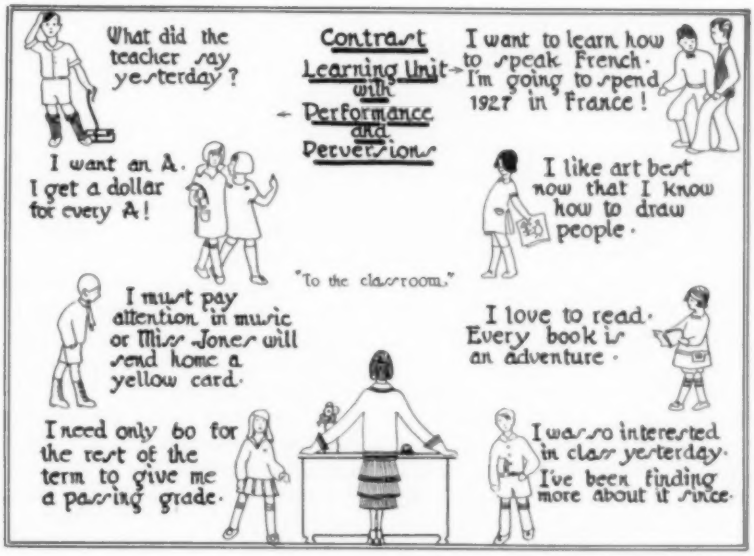
WE ask ourselves what ought the child to become? Do we want him to be a man who is honored and respected by the community; one who is capable of doing original work in his own field; a man who is physically strong; one who appreciates art, music, and literature; one who is capable of enjoying his leisure time? If this is what we want our boy to become, it will not be enough for him to know many facts. Have we not seen "hobos" who were college graduates? The education which will make of our boy the sort of man we have just described will not be polish; neither will it be discipline. People used to say that algebra disciplined the mind and was therefore a necessary part of our education. They justified making high school children take Latin because it made them think and trained their memory. This old fashioned polish and discipline idea of education is small.

Our definition of education is bigger than this. Herrick says,[1] "The widening of experience by artificial aids to the senses, by travel and by discipline makes for fuller and richer life." In the book by Chapman and Counts we have this definition:[2] "Education should for scientific purposes be considered as a series of adjustments . . . It is the obligation of society to ascertain the peculiar adjustments which are desirable for each individual and, then, to discover the most economical methods of aiding this individual to bring these changes into effect." An individual is adjusted by processes of growth rather than by processes of molding or acquisition. Educated persons not only can, but will act wisely and intelligently. We can trust them to do so. "The educated person is going on his own power."

Let us take a specific example. A part of the child's education in the fifth and sixth grade painting class is to take care of the brushes given to him at the beginning of the term, to keep the stopper in the India ink bottle when he is not using the ink so that the ink cannot evaporate, to put the covers on the bottles of paint and tubes of paint at the end of the class period, to put things away, the ink on one shelf designated for that purpose, the water pans on another and the paint bottles on another. Some children need to be told about this only once.

[1]Herrick, *Neurological Foundations of Animal Behavior*, p. 43.
[2]Chapman and Counts, *Principles of Education*, p. 11.


Adaptations
I. Ability
Writing
Reading
Drawing
II. Attitude
A. Intelligence
Rose Boat Made for History
B. Appreciation
Good Choice


What did the teacher say yesterday?
Contrast
Learning Unit with Performance and Perversions
I want to learn how to speak French. I'm going to spend 1927 in France!
I want an A. I get a dollar for every A!
I like art best now that I know how to draw people.
"To the classroom."
I must pay attention in music or Miss Jones will send home a yellow card.
I love to read. Every book is an adventure.
I need only do for the rest of the term to give me a passing grade.
I was so interested in class yesterday. I've been finding more about it since.

They do these things because they have grown into the sort of people who take care of things. Some children do so when the teacher reminds them or when she looks at them. These children have not been educated for they do not wish to act wisely and intelligently. They can but they do not care to. Some of these children have made the adaptation; others have not. Adaptation is a change in the nature of the physical organism in the direction of better adjustment.

Let us take another example. A child does not learn to draw. He is made over into a child to whom drawing is second nature. If you see a child drawing in geography class when he is supposed to be doing something different, if you see him drawing on the hotel menu as he waits for his meal, if he draws pictures on his church bulletin when the sermon becomes uninteresting, if he draws pictures on the train when some of his companions are reading, if he offers to draw an iillustration on the board in French class, if he brings to the teacher innumerable pictures he has sketched, he has the drawing adaptation. You ask, "What about the looks of the picture, the standard of actual drawing shown in these pictures?" The good representation of the objects in the picture bears the same relation to the composition that the penmanship bears to the writing adaptation. The child may have the drawing adaptation even if the objects in the picture are poorly drawn. The child may have the handwriting adaptation even if the penmanship is poor. At some time in his school life the child should be taught how to draw different objects just as he is taught how to form different letters. The knowing how to draw these objects will help him to get the drawing adaptation just as the knowing how to write *a*, or *b*, or *c* will help the child to make the writing adaptation.

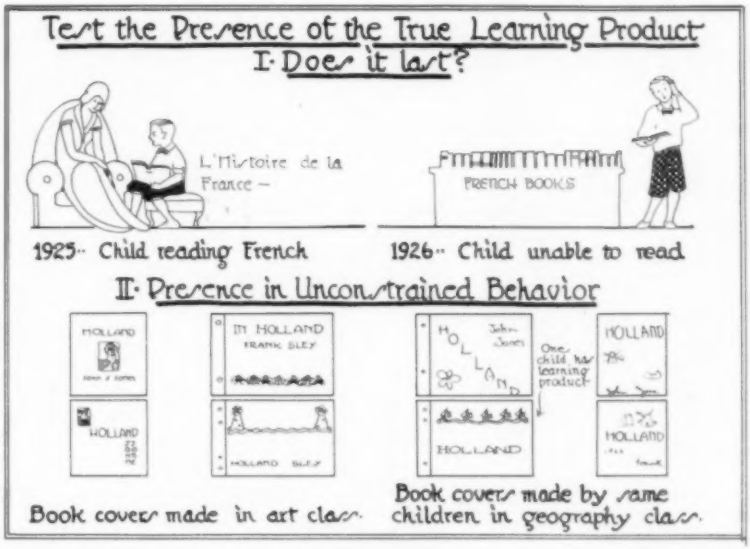
How can we plan our curriculum to make it carry over from the art class to real life? Let us take one specific example, the interior decorating course. It should be taught in such a way that the students have an opportunity in school to arrange furniture, draperies, rugs and other house furnishings. If the students have this opportunity they will be better able to choose good furnishings for their own homes. As it is, some of them can draw an interior decoration scene in a course in which this is required but they do not connect this in any way with a real scene. They draw the scene without realizing what it stands for, as the child who makes a figure "3" without realizing that it means three apples or three books. The people who draw the interior decoration scene and the figure "3" without realizing that they stand for real objects, do not have the learning product.

The true learning product is always a personality adaptation. It is either an ability adaptation or an adaptation in attitude. The accompanying drawing illustrates this.

In the preceding paragraphs we have described an ability adaptation, the drawing adaptation. Let us now undertake to describe an intelligence attitude and an appreciation attitude in the field of art. Perhaps we can describe them best by contrasting them. The child who has an intelligent attitude in art knows that a picture looks better if it is hung by two wires. He knows that a wall with one beautiful picture is better than a wall crowded with many pictures, for we need rest spaces in a wall, in dress design, in the printed page, everywhere. He knows that a Klearflax rug fits in better with reed furniture than does an Oriental one. He knows that a large person should not wear a dress with stripes going around the skirt for it makes her look even larger than she really is. The individual who has the intelligent attitude in art not only knows these things but makes use of them in his daily life.

A child who has the appreciation attitude likes to feel the texture of lovely soft materials. He likes good paintings. He likes to hear some one read beautiful poetry. In the illustration the boy is able to choose a good vase from the group of good and bad vases. He has not been taught that certain proportions are better than others. He feels that one vase is better. He really likes it better.

What is skill? Throwing a vase on the potter's wheel, drawing fine lines, painting flowers in water color so that one quick thrust of the brush makes a leaf which is turned over, partly in sunshine, partly in shadow, are skills. They can easily be forgotten. Eight years ago I was very skillful in painting flowers. I won several prizes. I had plenty of practice, as I taught the painting of flowers during the



entire month of September. I am out of practice now. The flower paintings I made this summer were very ordinary. If I were to make many of them every day for a while I could do them well again.

There are two fundamental ways in which we can test the presence of the true learning product. First, does it last? Second, is it present in unconstrained behavior?

The illustration shows a child who reads French in 1925 but not in 1926. We should not say that he read in 1925. He thought he did but there was no learning product there. If he had learned to read French in 1925, he would have been able to read in 1926. To show the second point, the illustration page shows four notebook cover designs made in art class and four made in geography class. If there was any learning product here, that is if the children had gained from the art classes a sense of good design, they would have made use of it in geography class. One child had the learning product. The other three made poor designs. They had no learning product.

Let us take another example. Let us say that we have been trying to teach the children how to draw a picture so that it has carrying power. By carrying power we mean the dark and light pattern which makes it show off, clearly, at a distance. Let us say that three-fourths of the class have succeeded in doing this in the art period. Shall we say that they have the learning product? No. Let us go to the geography teacher and get some illustrations of Holland which were made in geography class. Do these pictures have carrying power? Yes, some do. We have partial evidence that some children have the learning product. We cannot say that we have complete evidence, however, for we have not yet discovered whether the learning of this principle has lasted over a period of time. Suppose the children are in the third grade. If when they enter the fourth, or better still, sixth grade, they always draw pictures with carrying power in art class, in geography, history, and English, can we not conclude that they have the true learning product? They have kept it for several years. It will never be lost.

(Continued in the November issue)

A HALLOWEEN PAGE OF IDEAS FOR A PARTY BOOK BY LOUISE D. TESSIN, ART INSTRUCTOR, JUNIOR COLLEGE, SACRAMENTO, CALIFORNIA

With Our Contributors

A Who's Who Among Art Educators

LOUISE D. TESSIN

Miss Tessin finishing the Pied Piper

LOUISE D. TESSIN, or "Tessie Lou," as she is known to many readers of children's magazines, is an art instructor at the Sacramento Junior College, in California, during five days of the week, and an illustrator of little folks' magazines and books in all free hours.

Her hobby is making artists out of all who are the least bit inclined to try, from the willing kindergarten tot, to the hesitating, doubting grown-ups who crowd her night school extension classes, and she gathers her inspiration from the enthusiasm they display.

From the time that Louise Tessin finished the high school and entered the art department of the University of California, she kept the lead in her subjects. During her years' study at this school, the California School of Fine Arts in San Francisco, she accomplished twice as much as the usual art student, so the director of the school has been heard to say, and as he is no other than Pedro J. Lemos, we will have to take his word for it. Meanwhile she attributes all her success then and since to his instruction, so it is natural that her very-much-liked pages have continued to appear in THE SCHOOL ARTS MAGAZINE since the school director has turned editor.

Louise Tessin says she never dreamed when a student, that art for children would be her given field, but that it has so developed, and has proven most fascinating.

The murals she has done for kindergartens and schools are certainly fascinating to the kiddies and among those that she has done are the rooms in the John L. Shearer and the Lincoln Schools in Napa, California. The two wards and the sun room, in the children's division of the St. Francis Hospital, San Francisco, are other decorations by Louise Tessin.

A year spent in Europe browsing around in schools and toy factories, several trips to eastern cities in America and many trips into the open nature spaces in California, have given her a world of ideas for children's art.

As author of several portfolios on art educational projects, illustrator of Bunny Bearskin, Pussy Purrmew, Kiddies Number Book, and contributer to several art magazines, secretary of the Sacramento League of American Penwomen, Louise Tessin is very busy and has several years' ideas ahead which she enthusiastically anticipates working upon. "Tessie Lou" and enthusiasm mean the same thing to those who know her.

E. R. FORD

ILLUSTRATIONS BY LOUISE D. TESSIN